

SEPTEMBER

# APOLLO

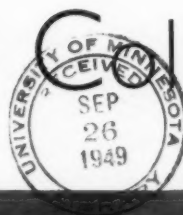
1949

*the Magazine of the Arts for*

Connoisseurs and Collectors

LONDON

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APOLLO

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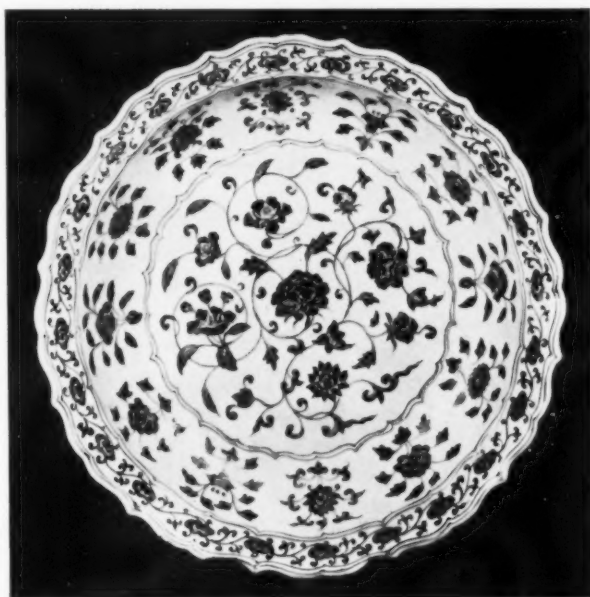
## CONTENTS

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Vol. L. No. 295

September, 1949

	PAGE
Current Shows and Comments. By PERSPEX .. .. .	59
L'Amor sacro e L'Amor profano. By F. M. GODFREY .. .. .	61
Construction and Design of some English Oak Furniture—Part III. By EDWARD H. PINTO .. .. .	65
Shafts from Apollo's Bow. 32.—"That which we call a rose" .. .. .	68
The Imperial Russian Arms Factory of Tula—Part II. By J. F. HAYWARD .. .. .	69
The Development of Cream-Colour Ware. By WILFRED L. LITTLE .. .. .	72
The "Cottage Bristol" Question .. .. .	75
Collectors' Problems .. .. .	76
Abraham Cooper, R.A., 1787-1868. By GUY PAGET .. .. .	78
English Pewter Porringers—Part III. By RONALD F. MICHAELIS .. .. .	81
Sale Room Notes and Prices. By BRICOLEUR .. .. .	84



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# CURRENT SHOWS AND COMMENTS BY PERSPEX

## FULFILMENT AND PROMISE

TIME was when August in London was a period when "Everybody" was away and the art galleries drew discreet curtains over the windows and closed their doors against the six million or so people who could not be socially included in that generic term. Nowadays the seasons merge; and the interest in art never flags. The wise decision to continue the Viennese show at the Tate was dictated by the crowds who continually passed through the turnstiles; the Academy until the day of its closure remained a popular attraction despite the frigid silence or frenzied censure of my fellow art critics; the usual public collections—the British Museum, the Wallace Collection, the Victoria and Albert Museum where the centenary of the death of Peter de Wint has been marked by an exhibition of his water-colours, notebooks and one impressive oil painting from the Museum collection—all are very well attended by the visitors from abroad and from the provinces who flock into London at this time, and more than fill the vacuum created by the absent Somebodies. This same activity equally marks the busy private galleries where the final one-man shows of last season or the first of next are well attended, and Private Views are as smart and as public as at the peak of the season. We may nostalgically lament that Ascot is no longer the last flutter of the wings of the social butterflies, but merely the name for a water-heater, yet the changing manners of our living have their minor compensations.

I would hope that many of these visitors to London will share with me a delightful experience by extending the range of their art gallery visits to Greenwich and the Maritime Museum. Do travelling Americans, Dominions visitors, provincial visitors, even Londoners, know of it; and, if not, what has the British Council been doing? One goes by water-bus: that in itself is as pleasant a thrill as one can reasonably ask, for the aspect of London seen from the level of the river between Westminster and Greenwich is as pleasing as the absence of hideous noise from the vehicle in which one is being transported. Strange that our civilisation is so lacking in fastidiousness that it puts up with the unending mechanical din of the internal combustion engine: I should have thought that long ere this a prize of a couple of million pounds would have been offered to an inventor to deliver our ears from this horror. However, that is not really my department, only a flash of meditation on the comparatively noiseless water-bus as it sped down river to Wren's noble façade of Greenwich Palace which now is the Naval College. What a gracious and spacious building it is! But our destination was the far section,

the Palladian Palace which Inigo Jones designed for Henrietta Maria and which, in its turn, is now the National Maritime Museum.

The actual occasion of this visit was a special exhibition of Marine Painting of the Netherlands planned for the enterprising Art Gallery at Southampton and being given a preview for a week or two at Greenwich. This loan Exhibition at Southampton during the second part of August will also run for the whole of September. The pictures, largely from the collections of Captain

E. C. Palmer and Captain Bruce Ingram, with additions from Lord Northbrook, the Ashmolean and the Maritime Museum itself, gives a very comprehensive view of the marine art of the XVIIth century in the Netherlands. It is fascinating to realise how closely this art is bound up with the social and political life of the countries of its origin, for, in fact, it was the naval power of the Dutch which, keeping open their sources of supply, enabled them to stand out against and eventually overcome the Spaniards; and it was their maritime trading which gave Holland its great prosperity and thereby its peak period of painting. This marine art stretches forward to our English Samuel Scott, the Cleveleys, Brooking, Monamy and a host of others; until Turner deliberately set himself to surpass the Dutchmen at their best and turned their fine prose into the poetry of nature. The Southampton Exhibition reveals that it also stretched backward to a group of Flemish masters. The catalogue reminds us that Pieter Brueghel the Elder painted a very early marine in his "Storm at Sea" shown this summer among the Viennese treasures, and he was the inspirer of Andries van Eertvelt, that rare and fine master, five of whose works are shown. The transition from this comparatively primitive Flemish through Hendrik Cornelis Vroom and Jan Porcellis to the sturdy realism of the Dutch masters until it reaches

something like suavity in the Van de Velde, whom we in England know so well, is the theme of this particular exhibition. A fascinating subject, and entirely at home in a great British seaport town to-day.

In the setting of the Maritime Museum it was in danger of being overshadowed by the magnificence of the permanent collection. The whole layout of the fine galleries must fulfil a curator's dream, and certain individual painters may be said to be at their absolute best there. Samuel Scott's series of battle pictures are unequalled; and some of the portraits of the admirals by Reynolds cause one to ask whether in any gallery one can assess his greatness more surely. There is also one of the finest Romney pictures of the divine Emma whose extra-marital links with the hovering spirit



KRALJEVIC MARKO (PRINCE MICHAEL). Bronze.  
By IVAN MESTROVIC.

*From the Exhibition "Artists of Fame and Promise"  
at the Leicester Galleries.*

PERSPEX's choice for the Work of Art of the Month.

of the Museum, Nelson, are accepted there with sailor-like tolerance. The pictures are punctuated by model ships just a little too professional, maybe, for the collector's taste, but impressive to the mere layman. A place to visit, this Maritime Museum, with or without its special loan exhibition.

I notice that there is a happy tendency for local art galleries and museums to get into touch with their neighbouring private collectors and organise these temporary loan exhibitions. One of the best private collections of early English water-colours, the Leslie Wright Collection, has been an attraction at the Art Gallery at Leamington Spa among a number of noteworthy works loaned by local owners and collectors. Luton also has had an exhibition of this kind, with some very interesting Dutch pictures—including marine paintings—and one important Cranach, "Stag Hunt," loaned by Sir Felix Cassel. Luton extended its exhibition to include fine furniture, silver, glass and ceramics. It is a happy idea and an experience in neighbourliness for local art galleries and connoisseurs to co-operate in this way for our public delight and education. I hope it will spread.

Back in London the accent was still on mixed exhibitions, although there were a number of one-man shows of interest. One of the most provocative over on the left wing was the Summer Exhibition at Gimpel Fils, where the pictures were all hung and catalogued without titles. Perhaps it is sound doctrine and there is no valid reason why one should go round an art gallery with an eye on the catalogue instead of on the pictures. It may be sufficient to know the name of the artist, or even this may be superfluous and if one gets a thrill from the work or recognises a highly individual style that should be enough. Such an exhibition becomes a kind of test of individuality, and underlines the fact that our contemporary artists by their sheer anarchy have striking qualities. One does not mistake the sinister cubism of Merlyn Evans, who lives in a world given over to trials and executions expressed in forms almost abstract and in colours which succeed in being threatening. There is a first-rate example of his work, called "Trial," at the Leicester Gallery in their second show of Artists of Fame and Promise. His vision is always solid and his technique satisfying in the feeling that nothing is shirked or haphazard, but, on the contrary, design, colour and draughtsmanship are almost too rigidly under mental control. I doubt whether his work would come under the heading "Pictures to Live With"—the justifiable title of an exhibition in Heal's Gallery—but they are pictures of compelling power and idea.

Among other things at Gimpel Fils I liked a small picture by Michael Ayrton in his typical style, also hard and cerebral and eschewing emotion; some work by L. Petley-Jones, especially an abstract work almost Japanese in feeling, but this artist works in several styles and is not immediately recognisable; a blue interior scene by Kathleen Guthrie; a gay shore scene by Peter Barker-Mill; and a picture with a boat *motif* by Jean Lurcat.

Another mixed exhibition covering a score of artists is at the Gallery at Twenty Brook Street where we are usually confronted by interesting work, often by artists whose names are not yet well known. Last month they had an exhibition of the work of Martin Battersby, and in this current exhibition there are a couple of pictures by him. He paints on a very small scale with hard meticulousness which shirks nothing and, as it were, puts all his cards on the table. His objects and figures have a brittle reality of their own, and he delights in putting together in the kind of challenging juxtaposition we associate with Surrealism things which have strangely evocative relationships. Thus a plaster ear and a shell; an eye, onions and opera glasses; a draped dress-stand; all still life which is very still. He is a stage designer (this gallery gravitates towards stage décor, and announces "An Aspect of Ballet" as its September attraction) and has worked for Stratford and the Old Vic. The small scale of his work does not subject him to the test which larger canvases would impose, but I would say that Martin Battersby is a painter to watch.

The August exhibition, however, was chiefly devoted to S. John Woods. Is he a pupil or just an admirer of John Piper? for his note is reminiscent, and sometimes in the large water-colours is good in the same romantic manner. He takes prosaic subjects sometimes—the "Grand Junction Arms, Willesden," for example—and invests them with romantic appeal. He, too, is an artist to keep in mind.

Incidentally, I saw at this exhibition among these youngish men born in the second decade of the century a single work by Brangwyn, "Burke at Bristol," and felt again what a master he is. It is almost a sure method of "losing face" among the artists and critics of this generation to admire Brangwyn; but in front of this quite smallish work one feels that he has almost every quality which

a painter can demand: fine design, amazing chiaroscuro, colour, drawing, romantic appeal. The time is ripe for another giant exhibition of his work such as that which some of us recall in 1924.

Back, however, to our own generation: The Lefevre Gallery has an impressive exhibition of Contemporary British Painters, with just two or three works of each artist represented, and those entirely typical. An exception to this is a curious stylised painting by John Armstrong in a new vein. It is called "Pentecost" and in a manner which evokes primitive Siennese art shows the descent of the tongues of fire on the disciples. I noticed over at the Leicester Gallery show a "Temptation of Christ" by him in the same manner. This figure subject matter is not to me so attractive as that of the exotic world of plant form and feathers or the eerie arcades of dream which we associate with John Armstrong, although there is a feeling of conviction and sincerity in these religious pictures.

Religious painting, once the almost sole subject of art, is not easily achieved in these irreligious days. I can only remember the magnificent final phase of an artist who until that time had dealt only in the charm of decoration: Charles Sims. Just at the end of his life he found some rich vein of mysticism and sought his symbols very near to abstract form. As he was always a brilliant painter and colourist the result was thrilling in the extreme, as the one example in the Tate Gallery bears witness. It is remarkable that although we are having in European literature a revival in writing fundamentally religious, there is small sign of this in art. Armstrong may be a portent; and at the Hanover Gallery a young Australian painter, Justin O'Brien, shows a like tendency.

"I find my greatest stimulus in the Byzantine and early Christian painters," he says in a foreword to his catalogue. "I wish to paint in the modern idiom seeing the form and the beauty of life in the light of my Christian faith, which is deeply important to me. . . . What I am trying to do is not new; on the contrary it is old, yet identified with the fierce ideological conflict of our age. In success or failure I wish to be engaged in that conflict."

The result is something refreshingly vital in contemporary art, refreshing because it is concerned not only with aesthetic problems but is trying to say something as well. There are only a few of his religious paintings in this group of eighteen shown at the Hanover, but the spirit of them influences all the work.

That spirit one meets again across at the Leicester Galleries in two pieces of sculpture by Ivan Mestrovic, one a relief in wood, "Christ in Prague," the other a truly splendid bronze of his country's hero, "Prince Michael." Often in these exhibitions of Artists of Fame and Promise, which are the recurring summer feature at this gallery, the dozen or so pieces of sculpture, however excellent, are rather overlooked in the midst of the paintings. This Mestrovic bronze, however, a typical work of the great sculptor, is outstandingly important and commands attention. The boldness of the conception, the skill with which horse and horseman are made into one (whereas most equestrian pieces remain obstinately asunder), the solidity of form which yet does not violate the proportions of nature: these things make this work a masterpiece. We do not often have an opportunity in London of seeing two important works by a sculptor of the standing of Mestrovic, and these alone make the exhibition worth a visit.

This second edition of the exhibition contains some very impressive pictures. I have already mentioned the Merlyn Evans and the John Armstrong; but besides these there were many which win out by quiet beauty—as in an appealing landscape, "Newcastle," by Roger de Grey, the "Bradman Still Life" by Victor Pasmore, or the "Parrot Tulip" by Appelbee—or by a rather noisy insistence, as in the large "Returning Home" by Carel Weight, where a brilliantly red van in the foreground forces a strident note. The small picture by Leonard Appelbee shows this artist in that vein of elusively broken surfaces which he has made his own. It reveals that there are possibilities of an entirely new vision in painting, and of a technique supremely beautiful and individual without the blatancy and obviousness which mars so much modern work. Roger de Grey is, I believe, a comparatively new arrival, and one hopes his charming work will not be missed amid the galaxy of accredited stars. There is an excellent Wilson Steer tree study; one or two typical and therefore delightful landscapes by Pissarro, particularly the "Soleil Couchant, Eragny"; a not-typical but nevertheless attractive Algernon Newton, "Spreading London"; and a tenderly Whistlerian Ruskin Spear, "Winter Morning by the River." But perhaps we would serve art best not by adulation of these established reputations but by seeking out the "Promise." Notice, for instance, two small Cambridge landscapes by Mary Kent Harrison. It becomes possible in these mixed shows at the end of the summer to look for the men who will one day, we hope, command the one-man shows at the height of the season.

# L'AMOR SACRO E L'AMOR PROFANO

BY F. M. GODFREY

THE National Gallery has among its treasures one of the earliest and smallest of Raphael's paintings, a mere miniature in size and execution (7 in. sq.) which has puzzled many interpreters. Catalogued as "The Vision of the Knight," the nameplate of the picture calls it "The Dream of Scipio Africanus," but it has also been known as "Heracles on the Parting of the Ways." The young knight who has fallen asleep on the hard cushion of his shield in a smiling Umbrian landscape with castle and rivulet, dreams the heroic dream of youth where beauty and fortitude compete for the palm of life. It is a picture of rare and poetic significance, this pleading of the

Due Donne in cima della mente mia as the 19th sonnet of Dante's Canzoniere has it. This dream of a high-minded youth, whatever the mythological intent, appropriately occurs at the opening of Raphael's own undisclosed life and leaves us guessing as to its precise meaning. But this seems certain, that the young conqueror, who so gracefully stretches his limbs under the laurel tree of his future glory, will have the wholeauteous Earth at his bidding with strength and wisdom and love to guide him on his course. That is the meaning of the two Goddesses who guard his sleep, substantial figures of even and rhythmical beauty, divinities of antique valour and grace.

It has been said that Dante's 19th Sonnet was here translated into paint. Two ladies appear to the sleeping poet to argue with him about Love. The one represents prudence and valour, the other beauty and grace. How could a lover divide his passion equally between the two? And answer comes from "my sweet master, . . . the font of noble reasoning": that one could love beauty for sheer delight, and valour for the sake of noble deeds.

Che amar si può bellezza per diletto  
E amar puossi virtù per alto opare.

SODOMA. L'Amour et la Chasteté.



RAPHAEL. Catalogued as "The Vision of the Knight." Nameplate title: "The Dream of Scipio Africanus." Also known as "Heracles on the Parting of the Ways."

That is why the gentle knight whom Eros inspires in his dream with the quest for beauty, wisdom and valour receives flower, book and sword as emblems of his future power and greatness.

I know of no lovelier and more touching symbol of youth itself than this gallant page in the dreamlandscape of his imaginings with the two noble patron saints pleading for his soul. For is not the book that is held out to the knight the book of Faith, and the sword meant for its defence, and is not the comely myrtle-bearer the symbol of love and of charity, while the open hillside, the blue Infinity are pregnant with promise and with hope? In Raphael we meet at the outset this inborn harmony of ancient and Christian forces, this Christian humanism, and from him it is a long journey to the emancipated Paganism of the High Renaissance.

The age was much concerned with the subject of Sacred and Profane Love and the Neo-Platonic Philosophy of Marsilio Ficino knew of two Venuses, two impersonations of beauty, one eternal and one transient, one terrestrial and one divine. In this realm of thought the Venere Celeste, the symbol of Truth, was represented as a Nude, torchbearer of eternal intelligence, while the Venere Volgare, the symbol of all created things, was splendidly attired. Titian was to paint the altarpiece for the cult of the twin-Venuses in his celebrated picture of the Galleria Borghese. But the subject was a favourite among painters of the Renaissance and the little Tondo by Sodoma which the Louvre acquired in 1926, "L'Amour et la Chasteté," is of such naïve and unsophisticated loveliness as to reflect the spirited draughtsmanship and the magnificence of the human form to which this Milanese contemporary of Leonardo aspired. Here it is difficult to believe that the resplendent seated Nude with her classical mould and profile is anything but the Venere Volgare, image of the generative force of the human kind, assailed as she is by Putti, and expressive in body and limb of the Earth's fertility and richness. Sodoma, to whom one owes some of the loveliest figure-painting of the Renaissance, gave to the statue of Chastity all the remoteness, coyness and noble grace he could muster. The tree nearest to Chastity is barren, while the one behind Love is in leaf. Her quiver of arrows is hanging on

# APOLLO



TITIAN. L'Amor sacro e L'Amor profano.

the branches, for she is recumbent and nursing her luscious self in oneness with the Earth to which she belongs. That is expressed by the lovely curve of her body, in unison with the curve of the Tondo. Sodoma, who in his larger frescoes came near to over-



Detail from Titian's painting.

crowding, in a narrow space such as this composed gracefully and economically.

The landscape assumes larger proportions in Titian's picture. The sarcophagus upon which the Celestial and the Earthly Venus are posing, with Cupid stirring the waters of Life between them, is placed in a romantic landscape of sombre and melancholy beauty. A dim mountain scenery with a fortified town, similar to that in

the "Noli Me Tangere" of the National Gallery, and a more open woodland with a flock of sheep and a church and the tranquil sea visible in the distance, darkly frame the radiant Goddesses in the centre. If ever Giorgione's power of blending the human figure with pastoral nature descended upon his pupil, it is here where "a glowing and noble paganism," a delight in sheer beauty is tinged, as it were, "with an element of mystery." No doubt, in the works of this period Titian has accomplished the Giorgionesque ideal, creating an absolute beauty, a universal and dream-like harmony between idyllic nature and the human form.

Modern scholarship asserts<sup>1</sup> that the exquisite and classical Nude who gazes with gentle and loving persuasion at her marmoreal sister, seated at the well, is the Celestial Venus, her nudity being a symbol of truth, of eternal values and "inherent beauty as opposed to mere accessory charms." These two perfect forms are the twin-Venuses of the Neo-Platonic philosopher, servants of one and the same creative power, "one principle in two modes of existence and two grades of perfection." Admirable formula, which permits us to admire without disparagement the inscrutable calm of the courtly lady dressed in resplendent silks, guarding the casket of earthly happiness, and the yearning priestess of antique mould who holds in her hand the censer with the celestial fire.

There is between them a "more than sisterly resemblance" and their divinity, although graded, is of the same substance. For the sublimer sister does not disdain to share the seat of the "worldly creature" who holds in her hands flowers and trinkets of passing and earthly happiness. But with inspired glance she seems to plead the higher truth of the celestial realm. Hers is a rich and luxuriant beauty, broadly and softly modelled, as she offers her immaculate whiteness, foiled by the red flowing drapery, to the caressing winds of the South. It is the antique marble Venus, but endowed with a new romantic longing, a new Venetian melody of soul. Sacred and Profane Love—most certainly, but without a shadow of moral discrimination of which the Italian Renaissance was quite incapable. Beauty and Truth are there in their own right and splendour, two modes of existence, two forms of one substance, and wisdom compels us to go in search of them both.

With Rubens' "Judgment of Paris," painted in three versions during his latest and ripest period, the distinction between intelligible and sensuous beauty becomes wholly obsolete. With him, and at all times, the female body is an apotheosis of the senses, a feast to the eye and to the touch, a joyous abundance of life-conveying strength, an extreme realization of plastic form and of volume. Whether or not we cringe from the Flemish amplitude, the pagan innocence and voluptuous expansion of his female type, the pictorial illusion is perfect, the materialisation masterly, and no painter has surpassed his alchemy of fleshtones—his rosy whites, pale purples and mother of pearl—the luscious curvatures of the body, the sinuous forms and roundnesses of the female Nude in all movements and postures.

So weak is the spiritual discrimination between the three Goddesses—did not Helen Fourmont pose for them all?—so

L'AMOR SACRO E L'AMOR PROFANO

Judgment of Paris.

(Right) RUBENS.

(Below) WATTEAU.



wholly absent any distinguishing feature which would lighten the burden of Paris' choice, that learned opinion has varied as to who of the three Graces is Venus, and to whom the burly young hero holds out the apple of discord. But surely she must be in the centre, for she alone can be seen full face by Paris with whom she seems in eloquent converse, while Juno is half-hidden from his view by her flowing red cloak, and Minerva in the background, gracefully pinned to her tree, too remote from the contest. Venus alone faces the hero triumphantly, cunningly foiled as she is by her dark blue mantle.

For once the Barock painter has dispensed with immoderate movement. The three Goddesses are there on view, so to speak, and display to the beholder the resources of their powerful presence. But the storm is brewing, and in the angry clouds above, the Goddess of vengeance raises the torch of War. Disaster threatens from the face of Gorgo on Minerva's shield and the Bird of Juno aggressively pecks at the hero's foot. The very branches writhe and creak and Cupid, busying himself on the ground, turns his back on the envious scene. Over on the other side where Paris and Mercury, tanned herdsmen of primeval woodlands, sit guilelessly upon the trunk of a tree, is the stillness of Mount Ida, with idyllic pastures stretching towards blue horizons and sheep grazing peacefully. It is an exhilarating picture in its superb spacing of human bodies against the deep recesses of forest and glade. There is a striking contrast of warm browns and reds on the right side of the picture with the blazing iridescence of the female Nudes.

And now compare the symphonic poem of Rubens with Watteau's chamber music. The parentage can hardly be denied, nor can the profound transformation in style and in spirit that has occurred. The heavy, loaded impasto of the Barock with its sculptural illusionism has yielded to the fleeting elegance and loveliness of the Rococo. The heady intoxicating wines of the earlier artist are changed by the "posthumous pupil" to a foaming, scintillating spray. The elements of the story are all there, but reflected, scattered, jumbled up in the most sovereign feat of mockery and independent handling that ever was.

No doubt is left about the pre-eminence of Venus, a youthful Nude of the rarest perfection, of nacreous sheen and opaque coalescence. Of charming noblesse and tender elegance, she is like one of the garden-deities of the age, lifting her linen veil as does Minerva in Rubens' picture; but as Juno there, so she too is seen from the back, and in this one Nude, Watteau has combined the graces of the two. He was above all a draughtsman of nervous sensibility, of delicate touch and piquancy in the caressing delineation of the female form. The upright shape of this central figure determines the composition. Upon this radiant axis all auxiliary figures converge. Her luminous body throws what light there is upon the withdrawing Rococo deities, Juno wafted

in the sky, not without lifting a threatening finger to the unobliging youth, and Minerva looking back over her shield which shows the grimacing image of a mask. Paris, sitting in the half-light with Mercury prompting him, offers Venus his prize. He is a loving handsome boy, with a coquettish gleam in his eye, bashful almost and yet mischievous, as he manfully plays his part in this "garden-comedy of life."

Even the accessories are there, the dog curled up by the side of Paris, the peacock perched on Minerva's shield and Cupid keeping close to his lovely mistress. In a narrow space an utmost of excited action and movement is enacted, shapes fragile and transient, flickering and petulant, an exquisite fairy vision accomplished. As the stormy goddesses leave the angry scene, Venus remains, chaste and moonlit beacon in the fleeting fantasy.

Note.—Titian's "Sacred and Profane Love" is thought by some to be a representation of a scene from a romance by the Venetian poet Francesco Colonna, "Hypnerotomachia Poliphili" of 1499. There "the chaste Polia listens half-willingly half-doubtingly to Venus' own recital of Adonis' death and of the tinting of the rose, while between the Roman Goddess and the Italian maiden the little Cupid dips rose-bud and blossom in the symbolic blood to mark the anniversary of the miracle." (Compare "The Renaissance Painter's Garden," by Ruth Wedgwood Kennedy, O.U.P. 1948.)

<sup>1</sup>E. Panofsky: *Studies in Iconology*. Oxford University Press, New York, 1939.

## 'LE GOÛT ROTHSCHILD' IN THE XXth CENTURY

IN the new egalitarian society that we see being created around us, we are assured with mournful regularity there will be no place for the really rich collector, that the great accumulations of works of art brought together over several generations by families such as the Rothschilds will never be seen again. But without the Rothschilds, the Lord Bearsteds and the Sir Bernard Ecksteins to buy them, what will happen to all the Italian Renaissance bronzes, the majolica, the German goldsmiths' work, the Sèvres porcelain and the French XVIIIth century furniture that have in the past commanded prices that can only be reckoned in terms of four figures? I was prompted to this reflection when visiting Messrs. Partridge's Exhibition of Works of Art of the XVIIth and XVIIIth century. There seemed to be precisely the sort of collection that one of the Rothschilds of the pre-1914 days might have expected to be offered. My impression was not without justification, for study of the catalogue established the fact that of the eighty-odd items listed in it, thirteen had come from one or other of the Rothschild collections.

The earliest and certainly the rarest piece in the exhibition was a tall vase or bouquetière of French Saint Porchaire pottery. The most recently-published general book on ceramics observed that Saint Porchaire was so rare that there was no point in discussing it. I sympathise with this rather negative attitude, for there are no more than fifty-odd pieces in existence. Of the few pieces at large, yet another went recently with the Eckstein Bequest to the British Museum to join those in public possession. Saint Porchaire is of such extreme rarity that it constitutes a perfect Rothschild subject. As the result of further statistical investigations, I established that of the twelve pieces of Saint Porchaire exhibited in the Paris Loan Exhibition of French ceramics at the Musée des Arts Decoratifs in 1932, four came from members of the Rothschild family. If my memory does not mislead me even the Louvre has only two pieces; at any rate, there were only two on view in the gallery devoted to the ceramic art of the Renaissance when I was last there. For those to whom the term is somewhat obscure, I will recall that this pottery is often known as Henri Deux; the factory was established about 1525 and lasted until the 1550's. While the earlier pieces are restrained in form and decoration, during the later period, to which the example in the Exhibition belongs, an elaborate architectural style was developed. This piece rises up in tier after tier with a wealth of architectural detail and looks rather like a pagoda. The Saint Porchaire pottery is more than rare; the technique of decoration is unique in the history of European ceramic art. Apart from the wealth of sculptural ornament, the surfaces are ornamented with panels of scrollwork applied with stamps which, it is believed, were borrowed from contemporary French bookbinding. The depressions produced in the surface by the use of the bookbinders' stamps were filled with different coloured clay, giving a niello-like effect. One hesitates to apply the usual

standards of ceramic art to such pieces; but it gave to the French Renaissance potters an admirable material in which to exploit the contemporary fashion for elaborate architectural fantasies.

The standard of French furniture was very high with a number of pieces signed by the famous Paris ébénistes, including one with the inventory mark of one of the French royal palaces. Nevertheless, I had no hesitation in choosing an English cabinet as the most splendid of those on view. It was of mulberry wood on a carved and gilt stand. Mulberry burr or root wood has a natural splendour which parquetry work can never rival. As burr wood is not obtainable in large pieces, it is necessary to make up the veneers from a number of pieces, the edges of which are shaped and matched up in a sort of jig-saw puzzle, in order to avoid the ugly effect of abutting straight edges. This was usually done with such success that one has to look very closely to discover the joins. A notable feature of the design is the contrast between the simple construction of the cabinet and the robust baroque scrollwork of the stand.

The provenance is, somewhat surprisingly, given as the Fitzwilliam Museum, Cambridge. I could not help speculating what the Museum could have found that formed an adequate exchange for this superb piece of furniture.

Amongst the other objects displayed was a clock that was illustrated in a recent article in APOLLO on Birmingham clocks and their makers. The connection with Birmingham is based on the Boulton-made ormolu case, but it is to the four enamel plaques, which are mounted in the case, that I wish to refer. One of these is signed W. H. Craft and dated 1798. The name of W. H. Craft is now forgotten, but he was a regular exhibitor of enamels at the Royal Academy, and the Thieme-Becker Künstler Lexikon devotes a whole column to him. The name of his brother, Thomas Craft, who signed the Bow bowl in the British Museum, has, on the other hand, gained a permanent place in ceramic history. W. H. Craft is represented in the British Museum and elsewhere with large enamel plaques of a patriotic nature. It is difficult to summon up a great deal of enthusiasm for the hard, cold proficiency of his style, but one must admit that he achieved a level of technical skill which has been equalled only by the more famous portrait enamellers. He died in 1805, the date of his birth being unknown, and the fact that he found it necessary towards the end of his life to undertake the somewhat hack work of painting decorative plaques for clocks shows that his more ambitious productions were not financially rewarding. At the time he was active, the Bilston factory had finally abandoned its high standards of work of the 1760's and '70's and was producing cheap and artistically quite trivial objects. Some recognition is therefore due to Craft for maintaining an art which was otherwise moribund in England.

Most collectors of continental porcelain, and certainly those who read APOLLO, which has recently devoted a series of articles to the subject, are familiar with the name of Claude Innocentius Du Paquier, the Dutch entrepreneur, who founded the first porcelain factory in Vienna. It is probable that, in addition to his official functions as Hofkriegsratagent (contractor to the Imperial Council of War) at Vienna, he found time to experiment in the production of porcelain. However, the picture one gains of Du Paquier himself, if one studies the history of the factory, is that of a speculator, concerned predominantly with the problems of financing his enterprise. I think one may perhaps give him some of the credit for the artistic direction of the factory, but he has recently been credited with a very different rôle in one of our contemporaries which illustrated in its advertisement columns a very handsome flower-pot on a raised stand, a typical and admirable example of the middle period of the factory. The caption, however, read: "An . . . early Vienna flower vase, modelled by the Master Du Pasquier" [sic]. I feel that the ambitious Du Paquier would turn in his grave if he were to hear himself described as a modeller in the factory which he directed for twenty-five years. Whether he would even have been consoled by the use of the term "Master," usually reserved for obscure anonymous mediaeval painters, pending the discovery of evidence of identity, I take leave to doubt.

Antiques seem to be playing an increasing part in the stock of the advertising copy writers. Some of the larger firms have produced factual notes on silver or porcelain that may well have some educative effect, though they usually include a hint that, however good the artists of old may have been, they lacked just that essential touch which makes the products of Messrs. X so unique, refined, efficient, etc. The tendency has its dangers, as I observed when I read an advertisement publicising some service, which illustrated what purported to be Queen Anne silver, of which no single piece bore any apparent resemblance to the silver actually produced in this country during that sovereign's reign. M.A.Q.

# CONSTRUCTION AND DESIGN OF SOME ENGLISH OAK FURNITURE—PART III

BY EDWARD H. PINTO

## Late Tudor and Early Stuart Furniture of the "Hall" and Dining Parlour

**H**ENRY VIII, in the early part of his reign, encouraged Italian artists and craftsmen, but his break with the Pope undoubtedly thinned the direct stream of Italian Renaissance art to this country before it was assimilated or generally understood much beyond Court circles.

The succeeding influence was an indirect Renaissance stream strongly flavoured by Netherlandish and German influences, which popularised garlands of fruit and flowers, round-headed arches, strap work and lozenges as ornament to new forms of furniture. Much of the exuberant Elizabethan furniture of the late XVIth century and of the reign of James I was characterised by bulbous columns and a form of coarse inlay. Dissemination of the ideas which introduced these features was greatly assisted in the last quarter of the XVIth century by the publication of a steady flow of Continental pattern books of designs, which showed forms and arrangements of ornament considered suitable for buildings and furniture.

The Netherlandish rather than the German adaptations



Fig. I. Some quaint designs for terminal figures from the "Architectura" of Johannes Vredeman de Vries (1577).

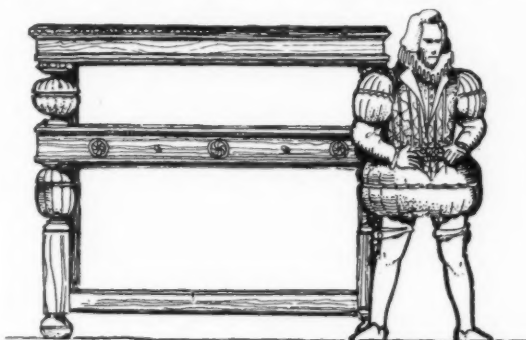


Fig. II. A composite drawing showing analogy between fashions in costume and furniture.

applied ornament. English examples, however, were often melon-shaped and carved elaborately in cup and cover form, which translated them into harmonious wooden complements to the exaggerated puffed sleeves and trunks of the period. I have endeavoured to convey the idea in Fig. II. That the bulb was simply a fashion is obvious, because its enormous girth served no structural purpose, the strength of the leg or column being governed by its smallest diameter.

Fig. III, a very fine draw-leaf table, in the possession of Mr. Alfred Jowett, of Harrogate, shows the enormous girth which some of the bulbs attained about the end of Elizabeth's reign and also the scope which the heavy timbers offered for carving with acanthus leaf and other enrichment. Although all the original bulbs which I have examined are carved from a single block of oak, the largest specimens, like those on this table, are not usually cut from one and the same piece as the neck and Ionic capital above or the turned stem and foot below. The bulb is, in fact, in most instances a collar which receives the dowelled ends or necks of the upper and

of Renaissance motifs found the most favour in this country and a book which exerted considerable influence in England, and suited the florid taste of a colourful and robust age, was the "Architectura" of Johannes Vredeman de Vries, published at Antwerp in 1577. The designs of de Vries abound in all the motifs already mentioned and some of them are most restless in their over profusion of ornament. Nevertheless, they have the merit of considerable inventiveness and originality, particularly in some of the amusing terminal figures in which de Vries rather specialised, and which must have provided a veritable fountain of inspiration to furniture and chimneypiece designers at the time. A few of these quaint designs for columns are shown in Fig. I and it will be noticed how ingeniously de Vries managed to weave the human forms into classical outlines and in some instances clothe them with interlaced strapwork, acanthus leaves or other fashionable carved motifs of the day. Especially interesting is the second from the right which, by suggesting the "body and leg" of the figure in turned bulbs, may have exerted considerable influence on the ornament of bulbous furniture in England which, in its exaggeration, sometimes has an affinity to costume of the period. In Netherlandish examples of bulbous furniture the bulbs are often skittle-shaped and either plain or at most decorated with

Fig. III (below). A fine oak draw-leaf table with "cup and cover" carved bulb legs. By courtesy of the owner, Mr. Alfred Jowett.





Fig. IV. A richly-carved and inlaid press cupboard of the early XVIIth century. By courtesy of the owner, Mr. Alfred Jowett.

lower turnings. This construction is very logical because the hollowing out of the hearts of the bulbs would have assisted the very difficult seasoning of such a large block of timber and



Fig. VI. A finely-carved and inlaid press cupboard of somewhat different proportion and with more variety of ornament. By courtesy of the owner, Mr. W. H. Ferrand, J.P.

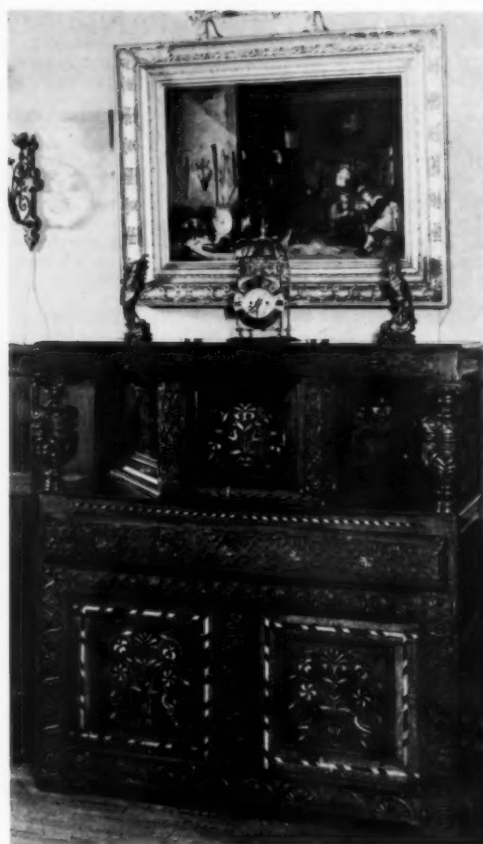


Fig. V. Another fine press cupboard of the same period with features of resemblance to Figs. IV and VI. By courtesy of the owner, Mr. W. H. Ferrand, J.P.

lessened its tendency to split through unequal shrinkage.

A worthy companion piece of furniture, now in the same collection as the table, is the oak press cupboard (Fig. IV), which originally came from Bolton Hall, Howland, on the Yorkshire and Lancashire borders. Although not made *en suite*, it repeats on the drawer front the curved and tapering nulling which is a bold feature of the frieze rail of the table.

Two other richly-carved and inlaid press cupboards, which must be a source of pride and pleasure to their owner, Mr. W. H. Ferrand, J.P., of Bilton Dene, Harrogate, are shown in Figs. V and VI, and as all three pieces date from the early years of the XVIIth century (IV and V probably somewhat earlier than VI) their differences and resemblances are of interest. The similarity of certain characteristic features which are particularly recurrent in IV and V possibly has more significance than mere equality of age, because not only are all these press cupboards in Yorkshire collections now, but there are good grounds for believing that IV and V were made in or bordering that county. As is usual for their period, all have the canted ends to the recessed cupboard in the upper storey and all have Ionic capitals on turned necks above rather full bulbs, but there is considerable variation in the amount of ornament on the bulbs. Although VI suffers in several places from lack of plain margins, all three press cupboards have been carefully "set out" for the spacing of the "repeats" of the popular pattern book ornaments of which one, the scrolled vine trail motif, occurs on the pilasters of all. It takes a more naturalistic form on IV and the upper part of V than on the lower part of V and on VI. Examples IV and V both have lunette carving on the bottom rail, but IV is more satisfactory in appearance because

## CONSTRUCTION AND DESIGN OF SOME ENGLISH OAK FURNITURE

Fig. VII. A rare and fine set, comprising long stool, long table and court cupboard. By courtesy of the owner, Mr. W. H. Ferrand, J.P.

the junction between the different patterns of ornament used on the stiles and rails is separated by circular motifs in the corners. Bands of formal acanthus leaf scrolls, connected by links, appear in the carving of the top rail of V and on both the rail above the lower doors, as well as on the pilasters between the upper doors of IV. On the top rail of IV, it is interesting to find it, translated this time into terms of inlay. The carving of the top and bottom rails of VI and the rail above the lower doors of V all derive from the same source. Derivation from a common source is also obvious in the formal floral and scroll inlay, mainly of boxwood or holly for the light woods and bog oak for the dark woods, which is the decorative feature of all the panels except the lower pair in VI.

Examples IV and V, to my mind, are the most outstanding in design and execution. The design of VI, which may be a few years later in date than the other two pieces, has, despite the welcome relief provided by the plainness of the bulbs, suffered more than IV and V from the profusion of different types of ornament which the pattern books offered. To some eyes it would have been an improvement had the designer resisted the temptation to introduce diamonds and applied mouldings to the lower doors and had he not added to the richness and somewhat confused luxuriousness of the whole composition by the egg and dart moulding round the doors, and the trusses to the lower pilasters. These trusses and the mouldings to the upper doors are the worst features, giving the appearance of afterthoughts, due to the manner in which they impinge on the carving of the pilasters

and the inlay of the door panels respectively. Nevertheless, this is a magnificent example of its period.

The press cupboard in Fig. V was originally in the possession of Robert and Anne Ferrand, ancestors of the present owner, early in the XVIIth century. It once graced the ancestral home, Harden Grange, Bingley, Yorkshire, and, as can be seen by Fig. VII, it is quite at home with other fine oak pieces in Mr. W. H. Ferrand's collection.

The particular interest and unusual rarity of the fine long-stool, long-table and court cupboard or buffet behind them is that, in spite of the pleasant variations in the carving characteristic of hand



Fig. VIII (left). Country-made oak court cupboard; mid-XVIIth century. By courtesy of Messrs. Ellard, of Ripley.



Fig. IX (right). Crude boarded back of the court cupboard in Fig. VIII, showing dawn of the idea of panelled backs. By courtesy of Messrs. Ellard, of Ripley.



Fig. X. Country-made cupboard on open stand. Traces of the carpenter linger in the nailed pot-board. By courtesy of Messrs. Ellard, of Ripley.

work and the differences in the outlines of the turning, they were made to be and are believed to have been together ever since they were made early in the XVIIth century. The well-proportioned long-table, which measures 10 feet in length and 3 feet in width, has originally had side foot rails, which have been removed for comfort; the mortices into which their tenons fitted can be seen in the intermediate legs.

Court cupboards of this type were literally cup boards or two-decker tables, designed largely for the display of silver and pewter and the more elaborate of the treen standing cups, as well as flagons, ewers, bowls and dishes. Sometimes they had the addition of stepped stages above to increase and accentuate the display.

The mid-XVIIth century armchair, with bobbin turned legs, is a fine specimen. Unlike earlier armchairs, which had their head rails between and tenoned into the back stiles, chairs of this period often had the back stiles tenoned into the top rail, which was extended out sideways into elaborately scrolled ears.

Figs. VIII and X are interesting as showing the humbler and later XVIIth century furniture of the countryside. Although influenced by the town in form, they are reasonably free from exaggeration and excess of pattern book ornament and restrained in the number of varieties of carved patterns which are introduced. In this lower standard of furniture, the more highly-skilled relief carving is kept to a minimum and much of the effect is obtained by the simpler gouging, chip carving and use of scratch tools. The execution of the carving is somewhat crude, but in all probability it was carried out by the carpenter-joiner, who made the piece and generally knew his limitations, as opposed to the specialist carver who was called in to embellish more elaborate furniture.

In this mid-XVIIth century type of press cupboard, irrespective of quality, the upper cupboard tends to be only slightly recessed and more often than not its front forms a straight line. The reason for this was that the fashion for enormous bulbous columns had passed and as the corner columns became more slender they no longer required the recess created by the earlier canted corners of the upper cupboard. Before the general disappearance of this type of furniture towards the end of the XVIIth century, the columns were sometimes omitted altogether and replaced by turned pendants, suspended from the front corners of the top stage.

Fig. IX shows the crude nailed board construction of the back of the press cupboard in Fig. VIII, but in spite of the crudity, the arrangement of the boards foreshadows the coming of neatly-pannelled backs for furniture. The nailed boarded pot-board of the cupboard on open stand, Fig. X, also shows the lingering influence of the carpenter on furniture.

Although furniture of the period under review was still being framed generally, as detailed in the last article of this series (August APOLLO), glue was now contributing to the whole by its use for jointing of some of the wider panels and for all such ornamental details as the inlay shown in Figs. IV, V and VI and the applied ornaments in Figs. IV and VI.

## SHAFTS FROM APOLLO'S BOW

32. "That which we call a rose"

IMPORTANT as the exhibits are in most shows, it were well to remember that the making of the catalogue is also a work of creation, one to which, at times, more attention might be given. There are surely some governing principles behind it, and not the least is the physical convenience of the visitor. It must not be too large (it can never be too small); it must ideally be at your finger tips ready to impart as much information as possible at a *coup d'œil*; it must be ultimately evocative so that when one tries to remember one's emotions in tranquillity they can be easily assigned to the correct sources. It might be well to realise that the word "catalogue" comes from Greek terms which mean "a thorough reckoning."

The most general shortcoming in these days is a complete divorce between the sequence of the pictures on the walls, or the objets d'art on the stands, and that of the printed descriptions, the former being hung or placed with a view to a pleasing juxtaposition and arrangement to the eye, the latter being alphabetical, arithmetical, or what have you. The result of this is to keep the gallery all a-flutter with the turning leaves and astir with dulcet feminine voices enquiring: "What's Number 92, darling?" while darling tries to manipulate a pair of gloves, an evening paper, an umbrella and a document case, meantime flicking the catalogue pages backward and forward to find the needed information—now no longer needed for the d. f. v. is now murmuring "And 14?" One realises the difficulty for the gallery proprietors in these times, when it takes approximately an hour to paint a picture and six weeks to print the smallest catalogue; but when humanly possible I would plead for a little cohesion, a little harmony between the catalogue entry and the placing of the items on the walls.

Then there is size and format. I was recently presented with a sheet the size of a pre-war French serviette, which bore a large reproduction on its front, and then opened out into a triptych of the dimensions of a bath towel. Somewhere on this mistakenly generous allowance of paper was a long eulogistic foreword about the artist in diminutive type, and a list of numbers and titles. There was no seat in the gallery, so only by stretching one's arms to the fullest and leaning against the wall (or the pictures) could one read this broadsheet properly. Nor would it eventually go into the ubiquitous dispatch case without folding it right across the facsimile of the master's work. Which I shudderingly did. It was, of course, all but impossible to see the pictures round the edge of this typographical *pièce de résistance*—but perhaps that did not matter.

A new menace was adumbrated by one of the galleries on the occasion of their mixed exhibition this summer: the works were given numbers and the catalogue simply repeated these numbers and the name of the artist, not a word that it was "Richmond, Yorks" or "Still Life with Lemon." I grant that it was one of those exhibitions where any title would usually have been mystifying rather than enlightening; but this dreadful anonymity had a very flattening effect upon the imagination. If one wished to remember any work it became necessary to make a neat little replica of it in the margin; no difficulty this, but an unnecessary duplication of artistic effort. As there might be three things by one artist, each bearing his number like a laundry mark, it all became very confusing. No *kata*, "thoroughly," and *logos*, "a reckoning," here. I hope the method will not find general favour. Even the most sentimental title, even a couple of lines from Tennyson at his most laureatesque, is better than this namelessness. Even the simple word "Composition," although often surprising in the circumstances, is better than silence.

Not that artists are always to be trusted with this business of titling. They are at moments given to be too facetious as when a discreet conversation piece on the decorous walls of Burlington House is called, "He put her in an acid bath, Miss"—a remark which in that setting should only be applied to an etching. Then, what are we to make of a painting called clearly "Woman with White Goat" and depicting the woman with an animal painted Reckitt's Blue? This also has appeared among the more startling phenomena of the month's exhibitions.

No; let us reiterate! It is the business of a catalogue to give the spectator in the simplest possible way means to identify the pictures. If it can add to this a brief word about the artist maybe that will help the uninitiated layman. Otherwise: a neat handy shape, numeration which marches with the pictures on the walls, and "Richmond, Yorks" with the name of the particular protagonist of the picturesque will suffice.

# The Imperial Russian Arms Factory of Tula

## PART II

BY J. F. HAYWARD

IN his notes on the Tula factory,<sup>1</sup> Lenz refers to the variety of techniques of ornament employed by the gunsmiths, but, as he himself observes, this variety is more noticeable during the earlier part of the XVIIIth century, when greater use was made of the technique of niello. It was, of course, this latter form of decoration which made Tula boxes and other small objects, designed mainly for export, so famous during the XIXth century.

acanthus form. This foliage is interrupted by a series of monsters and grotesques, including a drummer, a bird with a human head, and a group of figures within a cartouche surmounted, for no apparent reason, by a crown. All these *motifs* can be identified as reversions to native Russian tradition. Another example is the silver plaque on the stock of the gun shown in Fig. III. Here the silver inlay and carved scrollwork on the stock conform to the

Fig. I. Detail of barrel of rifle showing cypher of the Empress Elisabeth, date 1755 and signature of the master who chiselled it.

Keith Neal Collection.

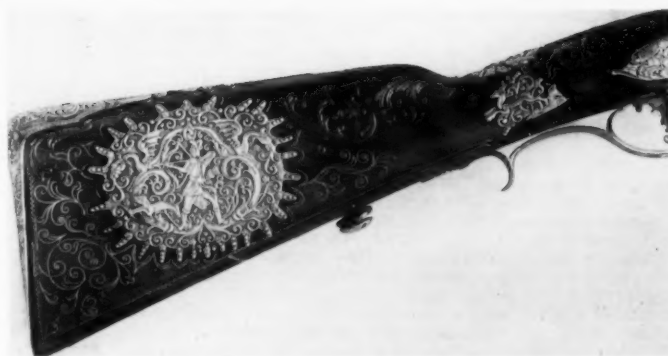


Fig. II (above). Detail of pistol barrel. Hermitage Collection.

Fig. III. Stock of flint-lock fowling piece, the mounts of silver.

Formerly in the De Nesselrode Collection.

One of the most characteristic features of the Tula ornament is the treatment of the barrel, the whole upper surface of which was covered with a fine network of interlacing scrollwork, usually symmetrically planned (Fig. I). Looking through the Tula guns, it is probably correct to regard those which show the most marked Russian tendencies in their ornament as being the earlier productions. This expression of Russian feeling manifests itself in two ways: firstly, in the introduction of native elements into the classical designs taken over from the west; and secondly, through the misunderstanding and hence incorrect rendering of details in these designs. The former is encountered in the pistol barrel in Fig. II. The scrollwork conforms approximately to the late Baroque type, but the foliage is far from the pure Classical



usual Western type, but this panel, with its figure of a Persian or South Russian hunter surrounded by dragon scrolls, is of distinctly Near-Eastern origin. As in the case of many other Tula stocks, the silver filigree inlay is not executed with much skill. The barrel of this piece is, however, very finely worked, the whole of the surface being covered with silver incrustation in unusually high relief.

Though these traces of the Russian tradition in firearms ornament can be found on the Tula presentation arms, their importance must not be exaggerated. The pre-Tula Russian gun was ornamented with inlays of mother-of-pearl, staghorn and brass wire, the total effect being distinctly Oriental. The production of firearms in the French and German style at Tula was, therefore, an innovation of the first importance.

By the 1750's the native elements have mostly disappeared, but one still encounters misunderstood classical *motifs*. In the case of the rifle stock illustrated in Fig. IV, the barrel of which is dated 1755, it will be seen that the terminal figure blowing a hunting horn, engraved on the silver sheet inlay, seems to have swallowed the horn which almost reaches to his ear.

The lock-plates and the mounts of the Tula guns, which were usually of gilt bronze (Fig. V), were very German in style; military and hunting trophies provide their ornament. Their design and execution recall in particular those sporting guns made in the Karlsbad area, which have gilt bronze mounts cast and chased in



Fig. IV. Details of stock of flint-lock rifle, dated 1755. Keith Neal Collection.



Fig. V (left). Detail of side-plate of flint-lock rifle in the Tojhus-museum, Copenhagen.

Fig. VII. One of a pair of candlesticks of steel encrusted with brass, gilt bronze and pewter. V. & A. Museum.



Fig. VI (left). Small-sword, the iron hilt chiselled and gilt. V. and A. Museum.

Fig. VIII. Work table of steel encrusted with brass, gilt bronze and pewter.

Formerly in the collection of M. Savostine.



particularly high relief. The form of the stocks, square cut along their lower edge, also recalls the Karlsbad type, and it is not improbable that the artisans with German names, referred to in Part I, may have been responsible for this style. Another German, or rather Austrian, feature is the treatment of the mounts on the gun presented to the Emperor Charles VI. They are of wood carved out of the solid, and stained dark to contrast with the walnut stock. (Ill. Part I, Fig. I.)

While the decoration of the gun furniture was long based on the symmetrical style of Nicholas Guérard, the small-sword and hunting sword hilts show to a greater degree the influence of De Marteau's rococo designs. Though the chiselling is invariably carried out with impeccable competence, one is again aware of a certain lack of inspiration which can doubtless be attributed to excessive reliance on the pattern book. A good example of a Tula hilt is shown in Fig. VI. The double shells which form one of the most attractive features of the small-sword hilt construction have been abandoned in favour of a small loop guard in the German fashion. The fine foliate scrolls and the trophies of arms resemble the similar subjects chiselled on the gun barrels (Fig. I) so closely as to suggest that the same workmen were employed on both. Such trophies were very popular as ornamental details on the later Tula weapons in the rococo style. Their frequent use can be attributed to the need of the Tula designers to employ details of ornament which could easily be executed by native craftsmen.

The Empress Elisabeth died in 1762 and her death was soon followed by a considerable reduction in the production of fine firearms at Tula. There are, for instance, only three Tula guns in the Moscow collection with dates between 1762 and the end of the century. Lenz does, however, refer to certain pieces at the Hermitage made at Tula for the Empress Catherine, which he states are remarkable for their finish: it is interesting to observe that they are signed by a Russian, Ivan Lialin. The artist craftsmen of the factory were evidently diverted by the Empress Catherine to the production of fine steel work in a fashion that strongly recalls the manner of the Birmingham firm of Matthew Boulton. It has, indeed, been suggested with some probability that one of Boulton's workmen may have emigrated to Russia and taken the style and the technical secrets of steel-cutting as practised at Birmingham with him. According to the biography of Matthew Boulton,<sup>2</sup> Catherine the Great not only purchased candlesticks and other ornaments of ormolu from the Soho works, but even considered them to be superior to the more famous French productions in this material. The Empress visited Boulton's works herself in 1776 and her favourite, Count Orloff, was another of the distinguished visitors to Birmingham. In the light of this connection it does not seem unlikely that Boulton might have parted voluntarily or involuntarily with one of his craftsmen who established the art of steel-cutting at Tula. It is at any rate clear that the Tula cut steel work was a new venture of the factory, and not a development from existing techniques. The style is well enough illustrated by the candlestick in Fig. VII which is one of a pair in the Victoria and Albert Museum. It is composed of a large number of separate elements which are held together by a rod running through the centre. Apart from the steel-cutting the Tula artisans developed one technique of ornament that was not known at Birmingham, namely, the incrustation of the hard steel with softer metals such as pewter, brass and gilt bronze. By combining these metals on

one piece, it was possible to produce an effect similar to that achieved by the goldsmiths in their new process of working in differently coloured golds. The floral swags which decorate the candlesticks are, for instance, executed in brass, pewter and bronze. The superb quality which was noticed as a characteristic of the fine arms is equally typical of this fine steel work, and the cutting of the steel and chasing of the applied metals is quite up to Boulton's own high standard, so much so, indeed, that Tula pieces worked in this manner have been mistaken for productions of Boulton's factory. The Hermitage contained quite a number of these pieces, including not only smaller objects such as vases and candlesticks but also pieces of furniture (Fig. VIII). The design of the cut steel work is purely Classical and the pieces appear to date from the second and third decades of Catherine's reign. The

## THE IMPERIAL RUSSIAN ARMS FACTORY OF TULA

occasional hints of a Russian origin which were noticed in the case of the firearms are not apparent as regards the steel work. While the detail of the ornament is admirable both in conception and execution, their sense of design was not sufficiently developed to undertake original work and much of the furniture, which was not based on Western European prototypes, was hopelessly lacking in those qualities of proportion and style which are the prime essentials of Neo-classical art. Both enterprises of the Tula factory, the fine arms and the steel work, suffered from the same disability, namely, that the Russian artisans were asked to work in a style which was foreign to them. They tended, therefore, to stick too closely to existing designs, and one fails to find the development of an individual style which might be expected from a group of highly skilled craftsmen working under Imperial protection over a period of nearly a hundred years. After the death of Catherine in 1796 the factory was probably given over entirely to the production of military arms and the fine steel workshop closed down.

<sup>1</sup> St. Petersburg. n.d.

<sup>2</sup> Matthew Boulton. H. W. Dickinson. Cambridge, 1937. P. 57.

### BOOK REVIEWS

GENUINE AND FALSE, Imitations, Copies and Forgeries. By HANS TIETZE. Max Parrish & Co. Ltd. 10s. 6d. net.

Two works which have recently appeared which deal with the question of copies, imitations and forgeries, overlap to some extent, but Dr. Kurz's *Fakes* covers the wide field of applied art, as well as painting and sculpture, while Dr. Hans Tietze, the author of *The Method of Art History*, is concerned almost solely with imitations and frauds in painting and sculpture. "Imitation" has undefined frontiers, and a restoration or copy may not be intended to deceive. Numberless copies of Italian masters were commissioned by travelling Englishmen on their grand tour in the belief that the copy was as valuable as the original. Art forgery follows hard upon the collection of works of art, and Dr. Tietze points out that the exaggerated concentration of collectors on certain periods and masters is an incentive to forgery. The rarity of authentic paintings by Vermeer of Delft stimulated the activities of the Dutch forger, Hans van Meegeren. In the case of van Meegeren, Dr. Tietze has reproduced examples of the painter's own signed work, and of his forgeries, in illuminating juxtaposition. In reference to the work of this forger, he points out that powerful methods of chemical and physical investigation are to-day available, "X-rays, macrophotography and photo microphotography, ultra violet and infra red rays and other weapons, which are (if correctly applied and interpreted) invincible." Van Meegeren admitted at his trial that such scientific methods as were applied in his case would make any future forgery impossible. The book, which is a stimulating summary of the subject, is well illustrated, and the reproduction in some cases of fakes and their sources or originals is invaluable for ready comparison and study.

MEDIEVAL ART. By CHARLES RUFUS MOREY. W. W. Norton & Co., and George Allen & Unwin Ltd. 45s. net.

The programme of this synthesis of medieval art is immense, and the texture of Dr. Morey's book is dense. Almost all branches of medieval art are included and considered; and it is impossible not to admire the wide experience of the author as an art-historian, and the vigour and range of the work. He begins by defining the Middle Ages and determining its frontiers in space and time. The beginning of the medieval age can be traced in the Christianizing of the ancient world, and Dr. Morey takes as his limits about the year 300 to the middle years of the XVth century. The frontiers of place extend from Europe to those parts of Asia and Africa which are included in the term, the Nearer East. A wide range of the arts and crafts are considered—painting, sculpture, stained glass, mosaics and illuminated manuscripts—and set against their contemporary background; and as far as possible the evolution of art is studied by a detailed examination of the objects represented. The book contains many very effective analogues: for instance, a French cathedral of the Middle Ages, "pursuing with its thousands of statues and reliefs a concrete illustration of scholastic synthesis," is likened to the *Summae* of Thomas Aquinas in stone. The book is generously illustrated, but the line drawings are ineffective and always without indication of scale, and frequently without captions; on page 17 there are drawings of Gothic capitals without indication of their date or provenance. It should be noted that the Wilton Diptych (p. 378) is no longer at Wilton, but in the National Gallery.

AMERICAN SILVER. By JOHN MARSHALL PHILLIPS. Max Parrish & Co. Ltd. 15s.

The new series of "American Crafts" begins well with this volume by Professor Phillips, who, as Director of the Yale Art Gallery, has had excellent opportunities of studying at close quarters both American silver and the English silver from which so often it had been copied.

The author has been able to condense into a mere 128 pages all that any ordinary reader in this country could want to know about American silver (if we except the specialist subject of silversmiths' marks which has recently been covered by a third and much enlarged edition of Mr. Ensko's book). Professor Phillips is to be congratulated on the manner in which he has managed to combine in an easily readable narrative a full appreciation of the historical, economic and social background in relation to the plate of the Colonial Period, with a straightforward account of the craftsmen and successive styles.

Silversmiths were amongst the earliest English colonists in America but this was not due to any genuine demand for their services but because the projectors in London were still convinced that every part of the New World was an Eldorado filled with precious metals. However, a real demand for silversmiths did arise at a remarkably early date, for as soon as the colonists began to reach a moderate degree of prosperity they found that a handsome piece of plate possessed great advantages as an investment. It was useful for everyday purposes and if stolen could be more convincingly described than the alternative, a bag of coins of mixed origin, all more or less clipt. The earliest silversmiths in America had served their full apprenticeships in England and were, therefore, fully competent to execute any order that was likely to come their way. They suffered from two serious disadvantages. The Royal Governors were the only persons who could afford to live pretentiously, arrived from England fully equipped with plate, so that orders for luxury pieces never materialised. American silversmiths never got a chance of designing and executing anything more important than a monteith or a two-handled cup. Secondly, they were dependent for their information about current artistic fashions on the plate (mostly English) which was imported from Europe, since they were working after the period when silversmiths' printed designs circulated freely, though Professor Phillips shows that they used English books of heraldic ornament and ciphers. He seems on weaker ground when he attributes the spread of the Queen Anne style to the influence of the Queen's gifts of plate to the leading colonial churches. Queen Anne church plate seldom shows with any prominence the technique and characteristics which are usually connected with the style. The plate made by Francis Garthorne and now at Holy Trinity, New York, and St. Peter's, Albany, is high-class work, as was usual for plate made for the account of the Jewel Office. Nothing worth knowing about the style could be gleaned from the more numerous pieces by William Gibson and John East, which are frankly third rate. It would seem to be more likely that the artistic leakage occurred in the Royal Governors' butlers' pantries! This, however, is a minor point which does not detract from the value of this interesting and thought-provoking book. It only remains to add that the twenty-four monochrome illustrations are well chosen and reproduced. The colour plates, which include some interesting portraits of early silversmiths, are not so successful. C.C.O.

FROM COLONY TO NATION. Art Institute of Chicago, 140 pp. 1949.

This is the profusely illustrated catalogue of an exhibition of American Painting, Silver and Architecture from 1650 to 1812 organised by the Art Institute of Chicago and lasting from April 21st to June 19th of this year. After an early period in which the dearth of talent in the Mother Country was reflected across the Atlantic, American painting reached a high standard of proficiency though there appears to have been little demand for anything but portraits. Clients, moreover, seem to have much preferred to be depicted in their own surroundings so that we miss the Romantic backgrounds so popular in England, as well as the landscapes. The catalogue provides useful potted biographies of the artists, many of whom are little known over here.

American silversmiths, unlike the painters, knew their job from the very beginning in the middle of the XVIIth century. The predominance of English designs persisted even after the War of Independence and it is only rarely that the illustrations show unfamiliar forms, such as a triangular inkstand by John Coney or an egg-shaped mustard-pot by Peter Van Dyck.

The development of American architecture is shown by well-chosen photographs and plans. C.C.O.

# The Development of Cream-Colour Ware

BY WILFRED L. LITTLE

THE period from the Restoration until the middle of the XVIIIth century witnessed a great advance in the arts and many changes in the social habits of England. Charles II, after years of wandering exile in Europe, brought back with him much of the luxury and refinement of the brilliant court of Louis XIV, and Englishmen, tired of their drab existence under the Protectorate, were only too eager to follow his lead. Literature, art and science were all affected, and for the next hundred years changes were to spread gradually over the whole country, until the Industrial Revolution was once again to alter the face of England.

The Royal Society was founded under the patronage of the King. The theatre came into its own again; journalism and newspapers made their appearance and clubs and coffee houses became established as the meeting houses of fashion and the intelligentsia. A dawning social sense amongst the steadily-increasing wealthy classes led amongst other things to the general adoption of the refinements of the tea table. A desire for more elegance in the home was reflected in the crude oak furniture being replaced, first by the more graceful walnut and later by the fashionable mahogany. With the native ceramic productions at this time still in a surprisingly primitive state, it was natural that the potters should aspire to improve their wares and try to keep pace with the forward trend.

Until the last quarter of the XVIIth century, fictile productions in this country were confined to the early English delftware introduced by foreign workmen via Italy and the Netherlands, and slipware which was a purely native product and a natural development of the mediaeval lead-glazed earthenware. In 1671 John Dwight, of Fulham, took out his first patent for stoneware and began to produce wares of the type hitherto imported in large

Fig. I. Elers jug. Red stoneware mug with applied and stamped decoration. Ht. 3½ in. Elers Brothers, Staffordshire, c. 1690-1700.



teapots being imported into the country with tea, from China. Using these methods and extreme care in the selection and preparation of their materials, they produced wares far in advance, both in refinement and utility, of anything previously produced by the local potters. Their example provided the incentive for others to experiment with new methods and materials, and within the next sixty years many new types of wares were introduced,



Fig. II (left). "Astbury ware," bowl with applied and stamped decoration in white clay, c. 1740.

Fig. III (right). Salt-glaze stoneware teapot in the form of a three-storied house, c. 1745.



quantities from Germany. He developed an English style in stoneware and in due course produced more original wares, including the brilliantly potted grey stoneware figures. This date may be considered to mark the beginning of the period when the potter's art in England began to emerge from the state of a peasant craft until the time when Staffordshire was to give a lead to the whole world. Although there were many reasons why the Staffordshire potteries began to establish themselves as the centre of the industry towards the end of the XVIIth century, one not unimportant factor was the arrival of the Elers at Bradwell Wood in about 1693.

John Philip and David Elers were silversmiths of Dutch origin. According to the accounts of the famous trial, when Dwight accused the Elers, amongst others, of infringing his patent, they had worked, presumably amicably, side by side with him as potters at Fulham for three years; it was not until they had gone or were on the point of going to Staffordshire that Dwight brought his lawsuit. The Dutchmen appear to have become aware of Dwight's methods either direct from him or from one of his workmen, and it may have been from one of these sources that the Elers brothers heard of the deposits of red clay at Bradwell Wood in Staffordshire, where they now began to make unglazed red earthenware in imitation of the

culminating from the technical and commercial viewpoint in the perfected cream-colour ware of Josiah Wedgwood and his contemporaries.

According to evidence at present available, John Philip Elers gave up his establishment and left Staffordshire in 1699 or 1700. During the next two decades Dr. Thomas Wedgwood and his son of the same name, Thomas Heath, Ralph Shaw, Twyford and John Astbury were among the potters of note when salt-glazed stoneware, red and black wares as well as the slipware of the earlier period were the main productions, and no great advance was made until about 1720, when the use of calcined and ground flint was introduced. This innovation is usually attributed to John Astbury by the early writers on ceramics although the well-known story of the potter whose horse was treated for an inflamed eye with powdered flint is described as happening to both Astbury and Thomas Heath.

I think that, though some such incident may have happened, the adoption of flint as an ingredient of their wares by the Staffordshire potters was indirectly due to Dwight; he knew and mentioned the value of pounded flint for his stoneware body in his notes compiled between 1689 and 1698<sup>1</sup> and it is to Elers that we must look for the link between Dwight's knowledge and the use

## THE DEVELOPMENT OF CREAM-COLOUR WARE

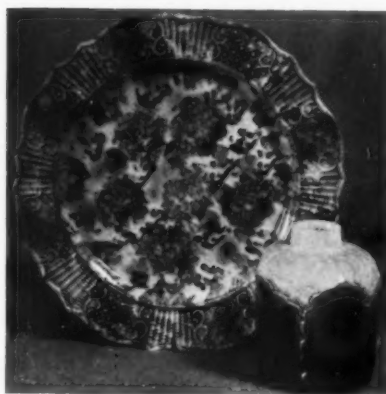


Fig. IV. "Cauliflower ware" teapoy and Whieldon type ware tortoise-shell plate, c. 1760.

of flint by the Staffordshire potters at this later date. It is significant that the use of the lathe and the application of small raised ornaments by means of metal stamps, both of which processes were introduced into Staffordshire by Elers but which were not generally adopted until a later date, were also mentioned in these same notes. It is possible that the Elers, who were used to working in metal, first suggested the use of stamps to Dwight.

Astbury is also credited with the introduction of the use of Devon and Dorset clays into Staffordshire about the same time, and here again we have proof that Dorset clays had already been

*History of the Staffordshire Potteries in Staffordshire*, describes the position of the grave in detail and must have seen the tombstone for himself having, moreover, the advantage of seeing it at least 50 years before Jewitt. Unfortunately, it has become fashionable to decry Shaw on account of his rather fulsome style and some palpable inaccuracies in his book, despite the fact that it is the basis of much of our knowledge of early English ceramics, and for which we should be profoundly grateful.

Until the introduction of these new materials the Staffordshire potters had used the clays nearest at hand. For decoration (with the exception of the Elers method of stamped ornaments) they had relied on contrasting coloured clays used in various ways, the pieces being glazed by dusting lead ore over the surface, or in the case of stoneware with salt. It now became the constant aim of the potters to produce a ware as neat and refined as the Elers ware, but white throughout, in order to compete with the imported Oriental porcelain. The method of the delft potters of Lambeth, Bristol and later of Liverpool of covering the local buff or red clays with tin oxide, produced a passable imitation of porcelain, but none of this type of ware can be definitely assigned to Staffordshire potters and evidently did not appeal to them.

The new white clays from the south of England were first used as a wash for the surface and then as an ingredient of the paste. Thomas Astbury, son of John Astbury, is stated by Shaw to have started a factory on his own account at Lane Delph in 1725,<sup>2</sup> and to have introduced a cream-coloured ware about this time. The commencement of the manufacture of white stoneware also dates from about this time. This was made possible by the addition of flint to the paste which rendered the body harder and allowed it to be fired to a much higher temperature. This ware, now called by the generic name of "salt-glaze," developed side by side with the lead-glazed wares. It had the advantage that being glazed with salt instead of lead no discoloration resulted and a perfectly white



Fig. V (left). Creamware bowl painted in blue and manganese purple under the glaze, dated 1743. Courtesy British Museum.

Fig. VI (right). Creamware teapot, early green decoration and pierced gallery.



shipped to London by about 1690 and must have been known to Dwight.

I cannot believe that it is pure invention that Astbury is given the credit for these discoveries by the early historians and that he is also the central figure in the story of the workmen who feigned stupidity in order to worm out the Elers' secrets. No doubt the usual exaggeration of this legendary story had taken place before being recorded, but that Astbury had gained his knowledge of the various Elers' processes at first hand or from someone who had worked for Elers seems to be the probable and logical explanation.

Simeon Shaw gives the age of John Astbury at his death in 1743 as 65, which would mean that he was 22 years of age when Elers left Staffordshire. Jewitt, on the other hand, states that Astbury was only 55 years old when he died and quotes the inscription on a tombstone in Stoke Churchyard as his authority, and from this it has been argued that he would have been too young to have had any direct contact with Elers, much less to have acted the part of a dull-witted person. This may be true but the possibility of Jewitt having been mistaken must not be overlooked. Deciphering a worn tombstone over 130 years after it has been erected is not always an easy matter, especially when the similarity of the figures 5 and 6 is taken into account. Shaw, who wrote and published his

ware was produced, though with the drawback that it was rough and somewhat brittle.

A further use of the white clay when the stamped ornament on the red or other coloured body was carried out in white, the whole being covered with lead glaze, was a direct development of the Elers method. Although now called "Astbury ware," this type of ware was made by several potters including Whieldon, who began potting about 1740.

At approximately this date casting by means of porous plaster moulds came into use which necessitated still more careful levigation of the clays used and made possible the exquisitely thin and sharply-potted specimens of the best period of salt-glaze. Hitherto only moulds of metal, alabaster or fired clay had been used. An improvement on the old primitive method of glazing by dusting the wares with lead ore had already been effected by Thomas Astbury by mixing flint with red or white lead. Another great advance was made by the introduction of a fluid glaze into which the wares were dipped. The credit for this innovation is given by Shaw to Aaron Wedgwood and William Littler whilst in partnership, to whom he also attributes the introduction of the practice of adding a pinch of cobalt to the glaze in order to whiten the wares, by counteracting the yellowness of the glaze. This must have been between 1745 and 1750.<sup>3</sup> At the latter date, according

## A P O L L O

to the same writer, Enoch Booth added a further refinement to the glazing process by first firing his wares to the biscuit state and then dipping them in the fluid glaze when they were again fired to a lower temperature.

This more or less standardised body was used for the many-coloured wares which now became popular and which are associated mainly with the name of Whieldon. They included agate, tortoise-shell and mottled, cauliflower, melon and pineapple wares all delightfully modelled and coloured, and a lasting memorial to the original genius of the Staffordshire potters. Josiah Wedgwood is said to have perfected a green glaze about 1755, whilst in partnership with Whieldon.

The manufacture of cream-colour ware now became general. Amongst the better known early makers were John Warburton, of Hot Lane, and Badderley, of Shelton. A blue-painted cream-colour bowl dated 1743 in the British Museum (No. H.41) is a valuable documentary piece connecting the early Astbury attempts at a cream-colour ware and the later perfected ware.

Wedgwood, who dissolved his partnership with Whieldon in 1759, commenced in that year to manufacture on his own account at Ivy House, Burslem. He continued to make the current coloured and salt-glaze wares but he devoted much of his time to experimenting with cream-coloured ware and had much improved it by 1761. He was evidently well content with the results, for he is said to have presented a caudle service to Queen Charlotte in the following year, and the year following that he received an order from the Queen for a complete table service when he renamed this body "Queen's ware."

The immense popularity of cream-coloured ware dates from this time and by 1767 it was being exported all over the world. Much information on this subject can be gathered from Wedgwood's letters to Thomas Bentley and others. It is evident that he was



Fig. VII. Creamware teapot, painted in puce and red, c. 1770-75.

classical motifs. Mrs. Warburton, of Cobridge, is said to have carried out some painting for Wedgwood. Later in 1768 he opened his own decorating shop in London under the supervision of his partner Bentley. Decoration by means of transfer-printing was used to a very large extent. Sadler and Green, who had introduced this process to Liverpool, began in 1756 to print on Liverpool delft tiles, then in about 1760 on salt-glaze and shortly after this



Fig. VIII (left). Creamware dish—printed in black, feather edging, mark "Warburton."

Fig. IX (right). Creamware plate (Swansea), c. 1800-1810, impressed. Marked on reverse "Great Double Daisy," painted by Thomas Pardoe.



considerably excited by the great demand for his wares and devoted still more of his time to experiments. In 1764 he was engaged on improvements in engine turning and in 1765 hankering after a still whiter ware he mentions experiments for a white body and glaze, but it was not until about 1779 that he produced his white earthenware with a colourless glaze which he called "Pearl ware." He reports that the coloured wares were quite going out of fashion as a result of the cream ware and we find him clearing out his stocks of the former in 1766. The more practical cream-colour ware gradually superseded salt-glaze, the production of which had virtually ceased by 1780.

At first, shapes followed in the old traditional lines, but later were inspired, first by silver and later from about 1770 were more and more influenced by the new classical mode, following the publication of Sir William Hamilton's volumes illustrating specimens of Etruscan art. Much of the earlier ware was left with no decoration other than slight patterns applied in relief or, if moulded, with borders of feather-edging or beading. Pierced decoration by means of metal punches designed for this purpose, first introduced by Wedgwood, was later much used and developed by the Leeds Pottery.

Enamelling in colours of salt-glaze ware had been introduced into Staffordshire about 1750 and was later extended to the cream-coloured ware but usually in more restricted colours and confined to simple borders of flowers or foliage or slight patterns showing

date on cream-colour ware sent to them by Wedgwood. Brick-red, puce and black colours were used.

Wedgwood's further improvements were mainly concerned with devising better designed tools and apparatus. He introduced the modern factory method of division of labour, each man concentrating on one particular type of work instead of, as hitherto, being concerned with all processes of the manufacture. His wares were eminently serviceable, lids were made to fit and handles and spouts had to be suitable for their purpose besides being decorative. The final improvement in the body and glaze of the ware came with the addition of china-stone and china-clay. William Cookworthy had taken out his first patent for the use of these materials for the manufacture of his hard paste porcelain at Plymouth in 1768. Champion, who later obtained the rights of the patent, attempted to extend it in 1775, but was successful only so far as their use for the manufacture of porcelain was concerned, leaving others at liberty to use them as ingredients of an earthenware body. We find Wedgwood in company with John Turner, of Lane End, both of whom had taken a prominent part in the opposition to the patent, travelling to Cornwall in 1775 and taking the lease of some clay pits at St. Stephens. The use of these materials in the cream-colour ware must approximately date from this time.

The manufacture of cream-coloured ware has continued on a large scale until the present day, although ironically enough, owing

## THE "COTTAGE BRISTOL" QUESTION

to present economic conditions, it is harder to obtain the new wares than the old XVIIIth century productions. Although rather disparaged by connoisseurs because of its essentially utilitarian character, there is no doubt that some of the early productions possess a great attraction with their perfect potting and varied decoration. Already with desirable specimens becoming more scarce, I foresee a time in the not very distant future when their merits will be more highly esteemed and they will be admitted to the collector's cabinet on equal terms with the other types of ware mentioned in this article.

Figure V is reproduced by the courtesy of the British Museum; all the other specimens are in the Author's Collection.

<sup>1</sup>The use of this material had been known to the glass-makers for several years before this date.

<sup>2</sup>This seems to be further evidence in favour of Shaw's statement that John Astbury was 65 and not 55 when he died in 1743.

<sup>3</sup>It seems likely that a fluid glaze had been applied by means of a sponge or brush as opposed to dipping quite by 1740.

### The "Cottage Bristol" Question

DR. SPRAGUE'S interesting paper, *Hard-paste New Hall Porcelain*, in *APOLLO* for June, 1949, draws attention once more to this controversial matter, and as I seem to have had a good deal to say in recent years on the subject of Bristol porcelain, I feel the less diffidence in discussing one or two aspects of the question as put forth in Dr. Sprague's paper.

For a considerable number of years it has been the custom of collectors to refer to a certain type of Bristol porcelain as "Cottage Bristol," and in my book, *Champion's Bristol Porcelain*, I mentioned the matter and indicated two examples amongst the illustrations which very well answered to this designation; I have not changed my opinion regarding them. But so far as the ten specimens of Bristol "cottage" type shown by Dr. Sprague are concerned, I cannot see that they have the least claim, either in fact or intention, to belong to Champion's output.

The whole idea of "cottage" Bristol is to presume a ware which could be manufactured and sold more cheaply than the regular productions, and it is usual to suppose a special composition to have been used for this purpose. Here we begin the critical considerations which seem to refute any claims of a Bristol origin so far as these particular specimens and also their fellows go. I speak of each one of those illustrated from the intimate knowledge engendered by actual possession at various times of their duplicates.

First of all the paste; it is quite obviously not Champion's recognized orthodox paste, though the "cottage" Bristol adherents prepare us for this by postulating a special paste. However this may be, it is a matter of observation that the paste of pieces such as those illustrated is technically superior to much of Champion's; yet no unquestioned Champion specimen has this paste.

Next the matter of shape. Not one of the pieces illustrated, with the exception of the cups in Fig. IV, and inevitably the various saucers, is of Bristol shape; the teapots in particular show no single point of resemblance, nor do the handles. If Champion were trying to reduce the cost of production, why was it necessary to use entirely distinct moulds when he already had a stock of these articles; was this the action of a manufacturer trying to reduce expense?

Finally the matter of decoration. With the exception of the cups in Fig. IV, every piece illustrated has decoration of a complexity and character notably in advance of much of Champion's undoubted production; again there is absolutely no sign of a relative cheapness of manufacture. So far as the painting of the cups in Fig. IV is concerned, it bears absolutely no resemblance to Bristol festoons nor have I ever come across a band of underglaze blue on a Champion piece. The wreathing inside these cups leads us nowhere, as they were moulded and apparently pressed into the mould by hand.

Champion most certainly made and issued a large quantity of ware which was inferior to his general output, and such pieces may well deserve the term "cottage" Bristol, but however badly potted or poorly decorated they be, they are always unmistakably of his manufacture. The wares illustrated by Dr. Sprague, on the other hand, are not in any single point characterised by the possession of any of the criteria of Champion's productions, beyond a certain similarity of paste, although even this is less apparent than might be thought. Above all, they are almost all superior in decoration and in potting to the worst of Champion's output. Furthermore, they are not true Bristol shapes, nor is their decoration known on that ware; whence then do any claims of their being Bristol, "cottage" or otherwise, come?

What they may be, I cannot venture to suggest in the present context, although I would otherwise unhesitatingly say "Staffordshire," and would, before Dr. Sprague's paper, have particularised them as New Hall; but this I cannot now do, as Dr. Sprague has for so long made a special study of that factory and is well known as an authority on its productions. But if this holds, as it certainly does, then I feel that I may perhaps, to a lesser extent, reject, with some pretensions of authority, any claim that these wares were made by Champion.

F. SEVERNE MACKENNA

Dr. Sprague's comments are:

As a prominent collector of choice Bristol and other English porcelain, and as the author of *Champion's Bristol Porcelain*, Dr. Severne Mackenna writes with a measure of authority which it would be foolish to dispute and discourteous to assess. As regards his identification of pieces at one time in his collection with others in mine, I would only remark that even the best photographs cannot show all the characters of paste and glaze that can be seen on the actual specimens. Instead of attempting to controvert his view that the pieces illustrated in Figs. III-VII of my first article<sup>1</sup> were erroneously ascribed by me to "Cottage Bristol," it will be more profitable to give the main reasons for excluding them from New Hall, and for regarding them as prototypes utilized at that factory. Dr. Mackenna writes that he would have assigned them to "Staffordshire" and in particular to New Hall, and they certainly have a good deal in common as to decoration, and to a less extent as to shapes, with the earlier productions of that factory, in fact the choice seems to lie between their being very early New Hall or pieces manufactured elsewhere which served as prototypes. Up till a year or two ago I had accepted the former view as a working hypothesis, and should therefore be the last to criticize Dr. Mackenna for having reached the same conclusion. Intensive study of a large collection accumulated during the past fifteen years, however, affords evidence that the latter view is the more probable. A surprising fact which has emerged is the extraordinarily stereotyped nature of undoubted hard-paste New Hall porcelain. As previously indicated,<sup>2</sup> only four major shapes of teapot seem to have been made, and five or six shapes of cream-jug, though there are occasional minor variations in the moulds, incorporating certain forms of fluting, reeding or panelling. The paste and glaze exhibit a high degree of uniformity, and so does the painting. The handle-decoration is so invariable as to become monotonous, consisting almost always of a line of spots gradually increasing in size and expanding laterally to form oblong areas, followed by a conventional exploding grenade, a large spot, and a long descending line resembling a slender, very elongated and attenuated Indian club. It comes as a surprise to find a different type of handle-decoration, such as occurs in the very richly-decorated patterns, No. 272, and its gilded version No. 274.<sup>3</sup> Tea-cups of No. 272 have a feather-like handle-decoration, and the handle of the teapot of No. 274 has an elaborate pattern like that of the border, but ungilded.

Turning now to the disputed pieces, the two coffee-cups illustrated in Fig. IV may here be left out of consideration, as they are unaccompanied by teapots or cream-jugs, objects much easier to identify. The barrel-shaped teapot shown in Fig. III is unlike any undoubted New Hall teapot which I have seen, its general shape and the distinct knee in the lower part of the handle being characteristic. The thickened thumb-rest does, however, recur in a New Hall coffee-pot of pattern No. 186, so not too much weight should be assigned to the similar thumb-rests on the cream-jug and coffee-cup which result in an "imp's ear" handle in the latter case: at the same time, I have never seen such handles in undoubted New Hall cream-jugs or coffee-cups. The glaze of the teapot and of another cream-jug of the same pattern is apparently softer than in undoubted New Hall, being considerably scratched. One of my three cream-jugs of this pattern has a distinct stem between the body and pedestal, a feature not hitherto encountered in New Hall. All the handles are decorated with blunt-ended but sharply-barbed arrowheads. A variant of the same pattern occurs in cups and saucers accepted by me as New Hall. When these various differences are taken into consideration there seems to be abundant justification for excluding these disputed pieces from New Hall. The pieces illustrated in Figs. VI and VII may now be considered. The straight spout of the teapot, a feature of Chinese origin, is, as far as my knowledge goes, unparalleled in New Hall, and so are the flower-feet and the brilliancy of the enamelling. The fern-like handle-decoration is characteristic, and the coffee-cup has an "imp's ear" handle. A variant of the same pattern is known in bed-rock New Hall, No. 22, marked with the stamp of the factory. Here again there seem to be substantial grounds for excluding the pieces concerned from New Hall.

There can, on the other hand, be little doubt that the several pieces in question represent prototypes of sets subsequently manufactured at New Hall. The silver-shape teapot illustrated in Fig. VI became the most common New Hall shape, but with an ogee-curved spout instead of a straight one. Some of their features such as the herring-bone moulding on the handle of the silver-shape teapot, and the slight change of direction towards the base of its handle, are represented in comparatively early New Hall numbers such as Nos. 171 and 172, and a solid knob, shaped like a pine-cone, occurs in Nos. 171 and 173. Champion's factory, as the direct precursor of New Hall, seemed the most likely source of such prototypes, although their paste and glaze differ somewhat from Champion's undoubted productions. In this connection the following remarks by the late Sir A. H. Church are illuminating: "It must not be assumed that all Bristol porcelain was identical in composition. Champion specified the use of various proportions of china clay and china stone, ranging from four to sixteen of the former to one of the latter. His glaze also was not always mainly felspathic, but sometimes contained additions which rendered it more fusible."<sup>4</sup> My attribution of the disputed pieces received a measure of confirmation by their being assigned to Champion's Bristol independently by two experts, one in the trade and the other a private collector of great experience. If Dr. Mackenna's contrary view is correct, what was the source of the disputed pieces? Could they have been manufactured at Anthony Keeling's pottery at Tunstall, during the first year of the Staffordshire company's operation, possibly under Champion's direct supervision? This is a mere surmise, but one which might conceivably account for the observed differences in shape, paste, glaze and enamelling from corresponding New Hall pieces, and for the absence of pattern numbers. In conclusion, we should all beware of the danger of arguing in a circle, in first of all, perhaps erroneously, excluding specimens from a particular factory merely because they are not typical, and subsequently excluding others because they do not conform with our preconceived and possibly too narrow ideas of its products.

<sup>1</sup>Sprague, T. A. *Hard-paste New Hall Porcelain: Part I.* (APOLLO, June, 1949, pp. 166, 167).

<sup>2</sup>Sprague, T. A. *Hard-paste New Hall Porcelain: Part II.* (APOLLO, July, 1949, pp. 16-18).

<sup>3</sup>The English Ceramic Circle, *English Pottery and Porcelain, Exhibition Catalogue*, 1948 (1949), p. 90, Nos. 549-552, Plate 120.

<sup>4</sup>Church, A. H. *English Porcelain, Part II* (South Kensington Museum, Art Handbooks, 1886), p. 71.

## COLLECTORS' PROBLEMS

*Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.*

### PRINTS

B.M.E. (Cork). *Thomas Frye (1710-1762) and Jean-Jacques de Boissieu (1736-1810).* The mezzotint portrait, of which you sent a photograph, is by the Dublin-born artist, Thomas Frye, and is from the series known as the "Large Heads." *Walker's Hibernian Magazine*, for 1789, gives some information about this artist. Born in 1710, he came to London as a young man, and soon took over the management of the Bow porcelain factory. After fifteen years spent in helping to bring the works to perfection, his health had seriously deteriorated, probably owing to the furnaces. Leaving London, he made a tour of Wales, during which he painted portraits to defray his costs. He died in 1762.

The "Large Heads" include the portraits of George III and Queen Charlotte, to obtain the likeness of whom Frye is said to have frequented the playhouse. A description of your example is given by J. C. Smith in *British Mezzotint Portraits*. It is described as a "man, directed to front, facing and looking towards the left, turban, right hand raised. Scratched under T. Frye Pictor, Inv't & Sculpt, Hatton Garden, 1760." It is known that Frye lived in Hatton Garden after his return from Wales. In Boydell's catalogue the print is described as "a Turkish Basha."

The etching "Men Working in a Cellar" with the signature D.B. and date 1790, is by the French artist Jean-Jacques de Boissieu, 1736-1810. A catalogue of his own works, published by himself, appeared at Lyons in 1801.

### BAROMETERS

A.P. (Leicester). We have not been able to trace a modern publication of a book devoted entirely to barometers and their history. However, the *Dictionary of English Furniture* (Vol. I,

pages 10-19) includes an authoritative article on the subject, and illustrates some twenty-five examples dating from the end of the XVIIIth century until the close of the XVIIIth century.

### ROCK CRYSTAL GLASS

T.H.B.B. (Gildersome). *Rock crystal glass in XVIIIth century chandeliers, literature.* There is a distinctive difference in appearance between rock crystal and the potash-lead glass from which the pendant drops and lustres of chandeliers of the XVIIIth and XIXth centuries were made. The glass is more water-white and, being of a greater density, much more refractive than natural crystal. If one is not familiar with this difference, then the test with hydrofluoric acid can be applied. A drop of the acid is applied to some inconspicuous part of the specimen and a drop of ammonium sulphide added. In the case of lead glass, the mixture will turn black due to the formation of lead sulphide. Hydrofluoric acid causes painful burns on the skin if used injudiciously; the specimen and the hands should therefore be washed thoroughly after the test.

There has been very little published on the subject of glass chandeliers; the following can be recommended:

A. Thorpe, *History of English and Irish Glass*, pp. 315-317.

J. B. Perret, *APOLLO*, 1939. Vol. XXX, pp. 101-104.

E. M. Elville, *APOLLO*, 1948. Vol. XLVIII, pp. 14-17.

### GLASS BEAKER WITH GLASS HANDLE AND COVER

T.A.G. (Bradford). A photograph of the specimen would have been a great help, but the rubbing of the centre engraved motif indicates that the decoration is cut with the wheel and is not diamond-point work as described. The motif itself from its style and execution suggests a Bohemian or Silesian specimen and, indeed, the armorial bearing is very similar to those found in Viennese collections. So far, however, efforts to place it have been unsuccessful.

Your description of the metal—"that it is not 'steely' or 'smoky,' more the colour of good Silesian crystal"—does not convey the information whether lead is present. This is important as lead was not used in Bohemian glass until comparatively recent times.

The provision of a glass handle on a beaker of this description is a somewhat rare feature. When handles were provided they were almost invariably in bronze metal and not glass and were fixed by bands encircling the beaker. Bronze-mounted crystal beakers, however, often carried glass covers. Beakers of this description were made in Vienna at the works of Jacob Weiss in the first half of the XIXth century and are represented in many Continental collections. There are many features which suggest that your specimen is Bohemian of the late XVIIIth or early XIXth centuries.

### OPAQUE WHITE TRANSLUCENT GLASS VASE

C.E.A. (Newquay). It is difficult to judge from the information supplied whether the specimen is Bristol opaque. If the glass is of a translucent nature it is probably not. Bristol glass was a potash-lead glass containing a high proportion of lead and the acid test with hydrofluoric acid very easily distinguishes it from the soda-lime glasses made elsewhere which were opacified with bone-ash (calcium phosphate). Bristol glass was more creamy in colour than other opaque-whites, more in fact like fine Chinese porcelain in appearance. It is dense white in transmitted light, whereas the soda-lime glasses opacified with bone-ash show the fiery opal colour.

The shape of the vase and style of decoration from the photograph submitted are typical of the Great Exhibition period, when a great quantity of enamelled opaque glass made its appearance.

The test with transmitted light, the acid test and the absence of a pontil-mark should all be pointers.

### SILVER STATUETTE

H.L.B. (Bath). *Silver statuette of knight in armour, with shield bearing Plantagenet leopards quartering the three lilies of France.* The silver figure which is the subject of the enquiry is a reduced version of the life-sized figure of King Arthur, from the tomb of the Emperor Maximilian I in the Hofkirche at Innsbruck in Austria. It is one of twenty-eight bronze figures, representing a series of Princes and their ladies, some drawn from European mythology, but mostly ancestors of Maximilian I himself.

King Arthur, the mythical King of the Britons against the Angles and Saxons, was in the Middle Ages regarded as the ideal of knightly virtues, hence his presence amongst the figures surrounding the tomb. The bronze original was cast in 1513 in the Nürnberg workshop of the sculptor Peter Vischer; the date is impressed in the base.

Reproductions of this and other figures from the tomb were made in quantity in Germany during the XIXth century (second half), probably for sale to visitors to Innsbruck. The reproductions are usually in bronze but evidently in more precious metals also. We are unable to account for the initials on the base—they may be the initials of the artist or the firm which manufactured the reproductions. *Die Bronze-Statuen am Grabmal Maximilians I.*, by V. Oberhammer, Innsbruck, 1943, may be consulted for further details.

#### NARROW BOX IN EARLY OAK CHEST

Mrs. R. (Edinburgh). The description suggests a general purpose chest in general household use up to the XVIIth century with a long, narrow inner box, known as a till or purse.

Sometimes these tills or purses run across one or both ends of the chest, just under the lid, and other times they run along the back of the chest.

Similar chests were also used in churches from early times and some say that the purse was intended for money or valuables, but the term "purse" or "till" had a much wider sense than it has to-day and as the majority of the chests were of very heavy construction and had several locks, whilst the purses were of light construction and usually had no locks and in some cases not even a lid, the theory does not seem well founded. Possibly the purse was simply intended for small objects which would be difficult to find amongst larger ones in the main body of the chest; for instance, as many of the chests were used for household clothing or church vestments, it is logical to suppose that the purpose of the purse was to provide storage with easy access for small trimmings for clothes or vestments. There is yet a third theory which has been advanced at times and that is that the purse was used for sweet-smelling herbs.

There is probability in each of the suggestions. *Church Chests in Essex*, by Lewer and Wall, contains many illustrations of the types of chests described and shows some of the purses in them.

If the inner box had been used for salt, crystalline deposit would show on the inside.

#### BISCUIT GROUP OF HORSES

G.E.A. (Newquay). Two horses standing head to tail, in biscuit, on an oval hollow base; query Derby-Chelsea mark; maximum height 4½ ins. It has been observed that porcelain models of horses alone are very rare, and few are to be found in public collections; even painted representations are uncommon, and perhaps the largest number occur in connection with fable painting on Chelsea and Worcester. In English ceramics there are a few known specimens of pottery horses, including Whieldon models, and of porcelain copies, emanating presumably from a Staffordshire source; in addition a number, again remarkably few, survive from the Derby factory. The famous William Duesbury, at the time he was enamelling and repairing pottery and porcelain in London, records in his *Account Book*, 1751-53, the following: *I pr of Horses mounted*. This entry is elucidated by the one immediately preceding it: *I pr of Vulturs mounted with Tewlips*. A certain amount of his work at this time lay in mounting groups with backgrounds of flowers or tulip-shaped candle nozzles. So far as is known, no example of horses treated in this way survives. Your double group, in which the horses appear to be each from the same mould, would be rather easier to identify if it were glazed and not biscuit. The individual animals bear a fairly close resemblance to single figures marked with the late Duesbury-Derby sign; the latter are glazed and stand on a green base similar in general appearance to yours, but rocky all over and not merely on the upper surface as yours is. It is highly improbable that the mark you have difficulty in deciphering is the combined anchor and D of the Duesbury-Chelsea wares; everything tends to refute such an attribution, most of all the shape of the base with its smooth sides, and to a lesser extent the fact that the group is unglazed. The latter point, however, cannot be held as definitely precluding an earlier date, for towards the end of last year a biscuit example of the well-known Bow Woodward turned up; its undoubted authenticity demolished the belief, held until then, that Bow never produced biscuit models. However, this possibility does not affect the evidence afforded by the shape of your base. We would consider that your group may perhaps be of late Derby manufacture, but there is a strong probability that it is of later date, and is of Parian ware. Indeed we feel that this is much the most likely attribution. Parian paste was introduced about 1845 by Copeland and Garrett at Stoke-on-Trent, and was so called because it could be biscuit to assume a dull waxy sheen resembling that of marble. It had the added advantage of being proof against staining by the absorption of foreign substances. It is recorded that about 1840 a figure-maker called Mountford came

from Derby to the Copeland factory and commenced experiments towards a rediscovery of the lost secret of the Derby biscuit composition. The fact that felspar, one of the ingredients of true porcelain, was used by Copelands, resulted in the Parian body being evolved. The new body became enormously popular and was extensively used for upwards of a quarter of a century before falling out of fashion. There are a number of sources of information which you may like to refer to. Dr. Margaret Vivian had a paper, "John Peel's Friends," in *The Antique Collector* in the opening month of 1937; the *English Ceramic Circle Transactions*, No. 1, 1933, has a paper by Mrs. MacAlister on page 44, "Early Staffordshire China"; and for an account of Parian ware there is Burton's *English Porcelain*, pages 20 and 179.

#### HERALDRY

F.B.G. (Birmingham). 4th Duke of Hamilton (1687-1690). The arms are identified as those of James, 4th Duke of Hamilton (1658-1712). It is possible to give the date when the Duke used this particular achievement as between the years 1687-1690, because in the centre of his shield is an escutcheon of pretence bearing the famous Spencer coat, which was that of his first wife, Anne, the daughter of Robert Spencer, 2nd Earl of Sunderland. The arms of the Duke of Hamilton are blazoned: Quarterly, I and IV grand quarters, quarterly, 1 and 4. Gules, three cinquefoils pierced ermine (for Hamilton). 2 and 3, Argent, a lymphad sable (for Arran). II and III grand quarters, Argent, a human heart, crowned with an imperial crown, proper, and on a chief azure, three stars of the first (for Douglas). The Hamilton supporters are: Two antelopes, argent, armed, ducally gorged, chained, and unguled, or. The Duke of Hamilton, who was one of the original Knights of the Order of the Thistle, encircled his shield with the collar of that Order (the badge, on which is the figure of St. Andrew holding his cross, is suspended below), contrary to the rule that a Knight of a Sovereign Order, when displaying the arms of his wife on his shield, should not surround it with the collar of his Order, but places his wife's coat on a separate shield to the sinister of his own. A kinsman of the Duke, the Earl of Morton (1702-1768), also breaks this rule, as can be seen in his achievement occupying a good half-page in *Nisbet*, Vol. 2, the book which also contains the rule!

The Duke of Hamilton was styled Earl of Arran at the time of his marriage to Lady Anne Spencer; he was then 29 and his bride 21. This marriage, which promised to be a long and happy one, was cut short by the Countess's death at Kinneil, the family seat, at the age of 24. We catch a glimpse of her in Evelyn's *Diary* where she is described as "a young lady of admirable accomplishments and virtue," and her husband as "a sober and worthy gentleman." Hamilton did not remarry until eight years later, when he married the daughter of Lord Gerard. The Duke, as is well known, was killed in a duel with Lord Mohun in Hyde Park, and died, not by his adversary's hand, but by his adversary's second, General Macartney, who fled to Hanover. The murder of the Duke caused a great uproar. The Government offered a considerable sum for the apprehension of Macartney, the Duchess of Hamilton promising a further reward, and it is touching to read the address by the peers of North Britain to Queen Anne, that she would please to write to all the kings and states in alliance with her, not to shelter the infamous assailant. Macartney later took his trial at the court of King's Bench, was acquitted of murder, but found guilty of manslaughter.

Macky in his *Characters*, to which Swift appended some acrid notes, writes of the Duke as "brave in his person, with a rough air of boldness. . . . Has great estate, is of middle stature, well made, of a black coarse complexion, and a brisk look." Swift's note, which follows, is friendly: "He was made master of the ordnance; a worthy good-natured person, very generous but of middle understanding; he was murdered by that villain Macartney, an Irish Scot."

The heart in the beautiful Douglas coat was added by the first Earl of Douglas in commemoration of his uncle, Sir James Douglas (d. 1330), known as the Good Sir James, and of his having set out to Palestine bearing the heart of his royal master, at the Bruce's dying request, in order that it might rest in the soil of the Holy Land, as an atonement for his failure to make his pilgrimage to the Holy Sepulchre at Jerusalem. But Sir John never reached Palestine, for he was killed in an encounter with the Moors in Spain, and his body and the heart of King Robert were brought back to Scotland.

In a recent broadcast of "Henry Esmond," Thackeray in the Duke of Hamilton and Beatrice episode incorrectly makes the Duke a widower on the eve of the duel; he certainly was in no position to propose to Lady Beatrice.

# ABRAHAM COOPER, R.A., 1787-1868

BY GUY PAGET

"BATTLE and animal painter; patronised by (Sir) Henry Meux 1809; R.A. 1820; over 400 pieces by him exhibited 1812-1869."

This is all the D.N.B. knows about an artist and engraver who, for over 50 years, was second only to Sir Edwin Landseer in popularity.

He was the master of J. F. Herring and William Barraud, and exhibited 325 pictures at the R.A. Why the D.N.B. picks this rich brewer, Mr. Meux, out of his numerous patrons, who included half the sporting peers of the realm, I have failed to discover. The D.N.B. might have mentioned that Cooper was a subscriber to the Artists' Benevolent Fund for over fifty years, and its chairman for eight. But there are other facts of which the D.N.B. seems ignorant.

Abraham Cooper, born 8th September, 1787, was the son of a tobacconist in Red Lion Street,



"Abraham Cooper, R.A., 1827, at age 40." Portrait by John Jackson, R.A.

Holborn, who later kept an inn, first at Holloway and then at Edmonton.

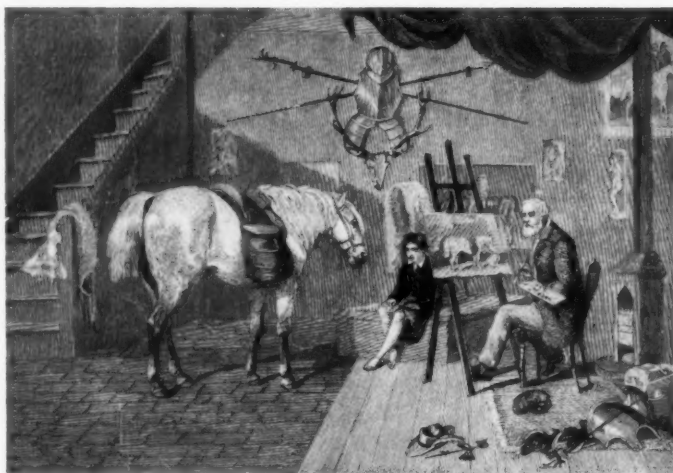
He first tried his hand at Astley's Circus, then managed by his uncle, Mr. William Davis. Astley's put on equestrian plays with knights in armour battling for fair ladies. This aspect of the show had a great effect on young Abraham's life. Though he had shown great talent for drawing as a boy, he received no encouragement and it was not till 1809 that he decided to leave the boards, or rather the sanded ring, for the brush. His uncle introduced him to Ben Marshall, who received him into his studio as a son, as he had John Ferneley some few years earlier. He definitely belongs to the London School of Morland and the Wards.

Shaw Sparrow mentions a story that Cooper opposed the election of his master to the R.A. after his own election in 1820. Sparrow thinks that this is untrue, as Marshall was then 43 and at the height of his fame, and it is known he had already offended the pundits of the R.A.; otherwise he would have been elected long before, for he was incomparably Cooper's superior as an artist at any time and also such scurvy and ungrateful conduct is foreign to the little that is known of Cooper's character.

Abraham's rise was rapid. Within two years of entering his new profession he became a regular contributor to the *Sporting Magazine* and remained so to the day of his death and after!

In 1812 he had two pictures in the R.A. and for the next 58 years never missed a Summer Exhibition, having in that time the record number of 332 accepted.

In 1813 he was commissioned to paint "Gig," a favourite greyhound of Lord Charles Bentinck. It was engraved for the *Sporting Magazine*, Vol. 43. From that day Cooper was "animal painter extraordinary to the House of Portland." Some of his best pictures



"The Studio with Self Portrait." The white pony appears in a number of Cooper's shooting pictures and may be used as guide. Reproduced from an engraving on wood by F. Babbage.

still grace the billiard room at Welbeck or did last time I was there. The late Duke was much attached to them.

In 1817 he painted his first battle picture, "Ligny," which won a prize of £150, and was elected an Associate of the R.A. This was a misfortune, for instead of sticking to sport he had a battle picture hung almost every year up to his death. His favourite period was the Civil Wars, though he was no slave to it. He exhibited "Richard I at Ascalon" and "The Return from the Crimea." Several of his subject pictures were for the Waverley novels, but all were born in Astley's Circus. Unlike so many sporting artists, Abraham Cooper made himself thoroughly acquainted with his subject before he tried to depict it. His first hunting picture at the R.A., "Huntsman and Hounds," appeared in 1817 and a fellow to it, "The Happy Huntsman," the next year. These pictures were not engraved and I have never seen the originals. The only real hunting pictures apart from equestrian portraits are a small set of six "Joys of the Chase" in which there are only one or two horsemen. Out of the 260 he sent to the *Sporting and New Sporting Magazines* only two were of hunting, "The Epping Stag Hunt," *Sporting Magazine*, Vol. 41, and the "Flying Leap," Vol. 41. I know of no important hunting picture by him. His portraits are nearly as good as Marshall. I would pick out "Mr. Waring and his Harriers" as his best.

Fishing and shooting were different. Here he was on safe ground and knew what he was about, though he only sent four fishing pictures to the R.A., 1817-1819, and 1861-1867, but sent quite a few to the *New and Old Sporting Magazines*, including eight of "Fish on the river bank."

After 1820 shooting had obviously ousted his former love, though we find no important shooting picture before "The Shooting Party," 1829. From then on he had at the R.A. more than one shooting subject almost every year.

In 1835 he made his first visit to the Highlands and from 1842 onwards his Highland pictures are almost as numerous as his battle pictures. Glen Urquhart was a favourite spot and appears in several of his works.

In spite of all this Abraham Cooper must stand or fall by his reputation as an animal portrait painter. His battle pictures show vigour but are of little account when compared to Wouvermann, Meissonier, or B. West, P.R.A., or even Stanley Barclay or Caton Woodville. He had never seen a battle off the stage, and they tell you so!

As I have said, Cooper was not long in getting a footing in the best sporting set. The Regent honoured him with a commission



"The Day Family." From the original picture in the National Gallery of South Africa.



"Wellington at Waterloo." By permission British Museum.

soon after Lord C. Bentinck's, to be speedily followed by orders from the Dukes of Grafton, Portland, Bedford, Marlborough, Westminster, and Sutherland, as well as the Lords Essex, Carlisle, Ducie, Egremont, Brownlow, Holland, Charles Townsend, and such rich men as R. C. Hoare, Sir H. Meux, Harvey Combe, J. G. Lambton and Sir Robert Frankland, a sporting artist himself, as well as many other people of distinction, including Queens Adelaide and Victoria. I have not picked these people out because they were just men of title and wealth, but because they were connoisseurs of art and owners or collectors of the best pictures in the country, as well as being sportsmen and naturalists. These men had been born and bred amongst high-class pictures, as well as high-class horses and hounds. They knew what was what in both lines, and therefore would not have commissioned Cooper over and over again, as they did, unless he satisfied them in both these particulars.

The *Old and New Sporting Magazines* could employ any artist they cared to throw the handkerchief to, but once found they both stuck to Cooper. The *Old Sporting Magazine* printed 189 of his works and the *New Sporting Magazine* 71.

Gilbey tells us that Cooper was a first-class rider to hounds, as well as an expert fly fisher and crack shot. Shaw Sparrow repeats this but neither states the source of his information. I find it hard to believe that a man who was a keen and experienced foxhunter would not have turned out some hunt scurries like Ferneley, Alken, Wolstenholme or even his pupil Herring. It was not that he could not do subject pictures or depict fast-moving horses; his "battles" show clearly that he could! We must remember that his master, Ben Marshall, often fails badly, both

in design and composition, when he tries his hand at big hunting pictures, and I know of no "Hunt in Full Cry Across Country" by him. His hunts have never begun or are "at fault."

Cooper, in knowing his limitation, was certainly wiser than his pupil, J. F. Herring, whose hunting scenes are far from life-like and generally depict "Sultan," the white Arab given him by Queen Victoria, jumping on to a hound assisted by some damsel and followed by the unprotesting master!

Abraham's little fishing and shooting pictures are a delight in simple truths, and fetch big money these days when they get on the market. At the Arthur Gilbey sale in 1947 a little pair about 6 x 8 went for 240 guineas. When buying "Coopers" remember which one you are after, for there were eight Coopers painting sporting pictures at the same time, though Edwin and Sydney were pre-eminently cattle painters. Abraham also painted cattle in landscapes. William Jones or one of the many other Joneses mentioned by Shaw Sparrow in *Angling in British Art* may easily be mistaken for Abraham Cooper. But anyone wanting such fishing or shooting pictures should not be worried if he cannot be certain that it is a Cooper, not a W. Jones or W.E.J.: always providing he likes it. Cooper had a white pony, which must have lived to a great age or had an offspring just like it, for it appears in a large number of his shooting pictures over a long period. It may serve as a pointer; it appears in Fig. II, Old Abe in his studio with a specially-designed floor, half-wood, half-brick, a Royal Head below Cromwellian armour, an unfinished racehorse beside an equestrian portrait; while on the floor lies his little



"Richard I and Saladin." By permission British Museum.



"Ellis, with John Day up, with John Doe, trainer." In possession of the Duke of Portland.



"Fishing." Although signed, Captain Parker expresses doubts of authorship. Courtesy Parker Galleries.

Cairn terrier (or is it a cat), a cavalier's hat, a pipe, a brace of grouse and a cuirassier's breastplate and helmet. This picture is very similar to one of John Ferneley by his son Claud, which also contains an equally bored horse holder.

I think I should pick "The Day Family" as his best work, 42 x 32; 1836. It shows Mrs. Anne Day with Mrs. John Day, her daughter-in-law, in a mule carriage; John stands on the left while the young John leans on the shaft of the carriage; Sam is



Lord G. Bentinck's "Ellis" in Lord Lichfield's colours. From the original picture presented to John Doe by Lord G. Bentinck. In the Collection of Mr. W. Hunniman, Jun., of Philadelphia.

shown on "Venison" and William on "Chateau d'Espagne." The arrangement is natural and the drawing perfect. The mule, always a difficult animal, is well foreshortened and the painting is strong. Alas, this picture is in South Africa.

Another racing picture is that of Lord Lichfield's "Ellis" and John Day up, with Doe, his trainer. "Ellis" won the Leger in 1831. Cooper also did a portrait of C. Greville's "Mango" with Sam Day up, winner of the 1837 Leger, also trained by Doe. The most interesting part of this picture is the background. Most people think road horseboxes are a very new idea, but in this picture we see one which conveyed two successive Leger winners; surely a record. As a matter of fact, the horsebox was invented by Mr. A. W. Terrett, of Red Marley, Worcestershire, in 1816.

It was over "Ellis" that the stable brought off a coup. Their other horses duly departed by road, leaving "Ellis" behind till it seemed too late for him to get there; he was then raced across country by relays of six post horses, while the clever ones were laying him a "dead horse."

As an artist Cooper can hardly be placed as the first in the front rank. He is best known to the public through his 260 plates in the *Sporting Magazines*. Siltzer gives a list of 30 only of his engraved sporting pictures, including a set of eight sporting dogs, 8½ x 7, published by King. Parker's gallery have kindly supplied me with a list of nine battle scenes engraved between 1826 and 1837 either by W. Giller or W. Bromley; they are comparatively rare. The best known of his engravings are his equestrian portraits in mezzo of Messrs. T. Rounding, Harvey Combe, T. Waring, Francis Buckle the jockey, and Daniel Haigh, and racehorses "Fleur de Lys" 1828, "Hero" 1843, "Old Nell" 1842, "Miss Ellis" 1845. Siltzer also tells us that a copy of "Mr. Rounding" was sold at the Pakenham sale for £36.

After 1845 he seems to have relied solely on his brush. As he averaged about seven pictures a year at the R.A., his income must have been considerable, as they all seem to have been sold before his death. I have been unable to trace the prices he received, but popular R.A.s during Queen Victoria's reign got big prices for their pictures.

His pictures to-day, when they come on the market, cost hundreds, and Sir Abe Bailey, I believe, paid thousands for "The Day Family," which he bequeathed to South Africa with several of his other pictures, including Stubbs' "Eclipse" with the Wildman Family" and John Ferneley's "Mr. Assheton Smith and his Hounds," probably the best examples of each of these three artists, or very near it.

Of the animal portrait painters Abraham Cooper, I should say, stands next below John Ferneley and above Chalon and his old friend James Ward, R.A., but comparison is odious and very unsafe, for which one of us has seen a tenth of any artist's pictures? His style is more like Ferneley's than their master's, Ben Marshall, but he certainly ranks above his pupil Herring and William Barraud. His drawing is sound and his paint too. His colour is natural and harmonious. He plays no tricks. One feels he is an honest craftsman, doing his best to please his patron, and, judging how many came for more, he succeeded. It is a pity he spent so much of his time doing third-rate battle scenes instead of hunt scurries. In spite of Gilbey's and Sparrow's claims, as I have said, I cannot believe he was a foxhunter and it was for that reason that he left hunting alone; perhaps Marshall and Herring's efforts strengthened his resolution!

Where Shaw Sparrow has prospected, you must be an optimist to expect to strike oil and I am able to add nothing remarkable about the private life of the Coopers. Abraham married Mrs. Francis D'Ebro and had two sons, Alexander Davis, who exhibited at the R.A. from 1837 to 1888, and Alfred William, as well as a stepson. It is possible that his marriage may have had something to do with his change of profession and that his wife had money.

The portrait by John Jackson shows him at his prime and was published in the *Sporting Magazine*, December, 1827. Abraham died at Woodbine Cottage, Greenwich, on Christmas Eve in 1868.

His will was proved at "Personal Effects under £200. Real estate not estimated." In the body of the will, made three weeks before he died, he refers to "estates vested in me." So he may have settled all his money just before he died. He was buried in Highgate Cemetery.



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Mr. J. M. Pontremoli, the well-known maker of English needlework carpets and chair seats, has been granted a Royal Warrant by H.M. Queen Mary.

# ENGLISH PEWTER PORRINGERS—PART III

Their evolution over three hundred years

BY RONALD F. MICHAELIS

**F**OLLOWING closely upon the heels of the cup-shaped porringers with "shell" and "ring" ears, came those which might be termed "straight-sided" to distinguish them from the earlier curved-bowl types and from the later "boogie" porringers.

There are distinctive features separating these from each other within the same group, although a definite "family resemblance" can be traced through from c. 1640 to c. 1675; this may be clearly seen from a glance at the chart of body styles, types IV and V.

The earliest of these is thought to be the larger of the two examples illustrated at Fig. IX. This particular porringer, with central boss (type IVa) is in the possession of Capt. A. V. Sutherland Graeme, of London. It bears upon the underside of the base, in the centre, a touch containing the initials "E.W." and date 1642 in a beaded circle; included in the touch is a device which appears to be a handcuff, similar to that adopted in the touchmark of Robert Lock (Cotterell No. 2976).

The date "1642" does not, necessarily, refer to the year in which the porringer was made, but to the date upon which the maker had leave from the Pewterers' Company to strike his touch and open shop on his own account, after having obtained his freedom.

This porringer was dug up in London, near the Strand, and was in all probability made by a London pewterer, but one whose touch is not recorded on any of the existing touchplates preserved by the Company.

Touchplates bearing marks of master pewterers operating before the Great Fire of London were lost in that conflagration, and those pewterers who survived, and continued to operate after the fire, were required to re-strike their touches on a new touchplate brought into use in 1667-68.

The porringer itself has undoubtedly been exposed to heat before burial, and bears a scar of molten metal which may be clearly seen in the photograph. It is therefore conceivable that the vessel was a casualty of the Great Fire. (The circular mark, similar to a touch, to be seen on the ear of this porringer is not a touch, but a previous owner's "housemark.")

One other almost identical porringer, with a similar ear, is owned by Mr. Melvyn H. Rollason, of Wolverhampton, and is shown in Fig. X. Mr. Rollason's specimen has the touch placed in the same position as in the former piece; the maker, however, is "R.G.," and his touch contains the date 1663. This mark is unrecorded, and the pewterer, also, is unknown, but here again the date refers probably to the opening of the maker and, therefore, to the earliest date in which this particular piece would have been made. It seems safe, however, to attribute the type to the period 1640-1665.

Another porringer with this type of bowl but with only a fragment of its original ear still extant is in the possession of the Guildhall Museum. The Guildhall specimen bears the touch shown in



Fig. IX. Porringers of types IVa and IVb. (Left) by "E.W." dated 1642. (Right) by William Mabbott, London, c. 1650.

Cotterell under the No. 5917, and contains the initials "C.S." (This mark is referred to later in connection with a porringer of type VI.)

Comparison of the ear fragment with others more complete has enabled the writer to ascertain that it was of ear-type 10.

A porringer of type IVb, contemporary with that above, is shown alongside type IVa in Fig. IX. This small porringer is practically the same in outline as its companion, but is only 3½ in. in diameter across the bowl and is one of three known specimens of the type.

All three bear the touch containing the initials "W.M." and a crescent, in a beaded circle (No. 69 on the first London touchplate), now known to have been restruck by William Mabbott (Cott. No. 3029), who became free in 1636 and opened shop in 1644-45.

This pewterer no doubt had a long history of porringer making, for we find that part of his apprenticeship was served with one James Jones (Cott. No. 2656), who was, himself, known to be a porringer maker. (William Mabbott was also the maker of the unique porringer shown in Figs. XI and XII (c) referred to later.)

As does its larger companion, this small porringer bears a distinct scar, caused by the metal from the rim having melted and run down into "blobs." One is again tempted to conjecture that this disfigurement is a direct result of exposure to the ravages of the Great Fire. All one can say with certainty is that this piece was dug up in London, on the site of the fire.

Two examples of the following type (IVc) are shown in Figs. XI (a) and (b) and XII (a) and (b). These are identical in body style with type IVa, with the exception that no boss appears in the bowl.

This type seems to have been made during the period from c. 1650 to 1675; for the second of the illustrated specimens is by John Kenton, who did not obtain his freedom until the latter date. The two specimens shown are 5 in. and 5½ in. respectively across the bowl. The first carries a rare type of ear, similar to that found on silver examples of c. 1656-60, and the second has an ear with embossed cast design depicting two dolphins supporting a shield (see ear-type 18). (This ear appears again on a porringer of body type VIIb, made by an unknown pewterer who may have been Henry Sewdley (Cott. No. 4193), and if so then this latter piece



Fig. X. Another porringer of type IVa. Maker, "R.G.," dated 1663.

## A P O L L O

(of type VIIb) could not have been made earlier than 1706, in which year Henry Sewdley obtained his freedom.)

One may draw the conclusion that "H.S." later came into possession of John Kenton's porringer-ear mould and used castings from it long after the original owner. The passing on, or loaning, of moulds was not uncommon in those days when the moulds were costly items.

At this point it is appropriate to make reference to a specimen, with bowl-type IVc and ear-type 9, in the collection housed in the National Museum of Science and Art, in Dublin.

of pewter porringers being made in Ireland as early as the mid-XVIIth century, but there are sufficient records to show that large quantities of pewter were imported as early as 1557 and by the middle of the XVIIIth century the quantity amounted to as much as eight or nine tons monthly.

Type IVd claims individual mention by virtue of the thickened band which encircles the rim. Ear-type 10 is found on the only known specimen of the type at the Victoria and Albert Museum.

Type Va is a unique style of porringer, similar to type IVc but with the addition of an everted rim. One specimen only, with

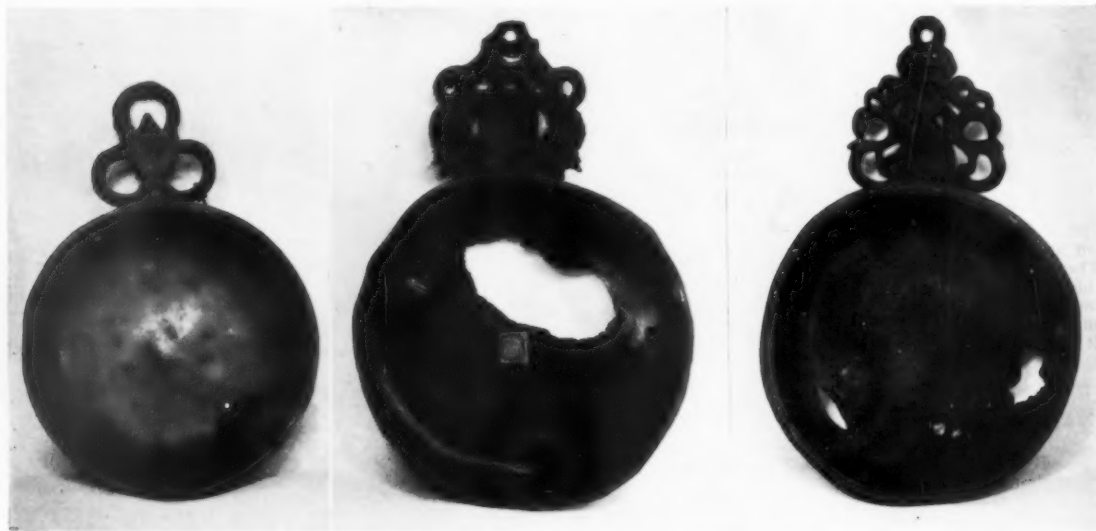


Fig. XI (from left to right). (a) and (b) Porringers of type IVc, c. 1650-75. (c) Type Vc, a unique porringer, by Wm. Mabbott, c. 1650-60.

(Below) Fig. XII. Showing bases and ear fixing of the porringers in Fig. XI.



This vessel is, as stated, similar in bowl type to those just described, but differs in the type of ear with which it is adorned.

The ear design is very similar to that shown as ear-type 8 but has an extension of the top and the inclusion of a semi-circular incision for hanging the vessel. A fact worthy of particular mention is the addition of circular rings, known as gradation marks, engraved round the inside of the bowl of the Dublin specimen. This piece is, in fact, a bleeding-bowl, or blood-porringer, and the marks are there to assess the amount of blood "let" from the patient.

This is the earliest specimen in pewter of a true blood-porringer known to the writer. The term has been loosely used by some writers in the past, but may be quite safely adopted here for this, or any other, type where these gradation marks appear.

One tends to wonder whether the Dublin specimen is of early Irish manufacture or was an importation from England.

The evidence all points to the latter, for there are no records

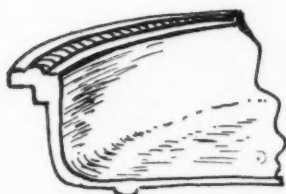
bowl diameter of  $3\frac{1}{2}$  in., is known. The maker is Joseph Colson (Cott. No. 1057a), who opened shop in 1670, and is known to have operated until c. 1680. The ear on this piece is also unique, so far as pewter is concerned, and is shown in the drawings as ear-type 6.

Little need be said about type Vb other than to remark on the rim, which, as may be seen from the sectional drawing, is slightly everted. The ear found on this specimen is of type 21c and the maker's touch, containing the initials "I.C." in a beaded circle, is unrecorded. There is a possibility that the mark may be an alternative touch of Joseph Colson, or may relate to his father, John Colson, a pewterer who is not mentioned in Cotterell's *Old Pewter, Its Makers and Marks*, but one whom can now be disclosed was made free on the 9th May, 1627; opened shop on 8th October, 1629, and is mentioned in London Company records up to c. 1668.

Type Vc (shown in Figs. XI (c) and XII (c)) is, again, flat-bottomed, and also has an everted rim but with a difference. It

## ENGLISH PEWTER PORRINGERS

Fig. XIII. Section of bowl of type Vc showing the double everted rim and decoration.



has the addition of a second projecting flange, upon which is cast a "running-cable" ornamentation, which is absolutely unlike any decoration known on a porringer of this (or any other) kind (see sectional drawing, Fig. XIII).

On the base is a further band of "cable" ornamentation, forming a flange upon which the vessel stands. It is worth recording that this latter ring of cable design has the rope strands twisted in the opposite direction of that on the rim.

The maker is the William Mabbott whose touch appears on the three small porringers of type IVb described earlier.

One may judge that the everted rims on this and the former types followed the plain rims in types IV (a, b and c) and, thus, this porringer would be a later production of "W.M.," who is known to have worked until his death in 1680.

The ear is of type 17; a cast, embossed design depicting a youthful, maidenly face surmounting an inverted heart-shaped cartouche which, in the present case, has been used to display the original owners' initials "M", set in the formation shown.

It was not unusual, at this period, for ownership to be thus



Fig. XIV. Tapering cup-shaped bowl of type Vd with ear of type 21a, c. 1675.

indicated: it has been proved that the initial at the topmost point of the triangle represented the surname, and that the others stood for the Christian names of the husband and wife.

We now come to another rare straight-sided porringer (see Fig. XIV), which is a fine specimen in the Rollason collection.

This vessel is deeper in proportion to its rim diameter than any of the former types. It is  $3\frac{1}{2}$  in. across the bowl, and  $1\frac{1}{2}$  in. in height to the lip.

This porringer was illustrated and described in an article by the late H. H. Cotterell (published posthumously) in *APOLLO* Magazine for March, 1939.

He suggested its possible date as c. 1700 owing to the fact that it bears upon the reverse of the ear the small circular "bird and E.H." mark which he had attributed to Edmund Harvey, of York (Cott. No. 2185), who was thought to have flourished between the years 1700 and 1750. Later information to hand, however, discloses that a pewterer of this name was Master of the Wigan Pewterers' Guild in 1676, and is mentioned in Wigan local records as early as 1653. It is quite reasonable to assume, therefore, that the touch given (by Cotterell) to Edmund Harvey, of York, relates either to Edmund Harvey, of Wigan, or to quite a different person with these initials.

An earlier date for this maker is suggested by the fact that, also in the Rollason collection, there is a flagon of c. 1670, and in the possession of Mr. J. C. Fenton, of Leeds, a salt of c. 1680, both bearing this touch.

The writer prefers a date nearer 1670 for the porringer in question, and bases his attribution on other factors, chief among which is the style of ear fixture. It may be seen clearly from the illustration that a thickened "bracket" of metal below the ear



Fig. XV. Type VI. A unique piece of c. 1660-70.

(a) Full view, showing ear of type 12.  
(b) Side view, showing base, and ear fixture.



assists in fixing the latter securely to the body. In all the former types, from III to Vc, the ear is made with a thickened "wedge-shaped" widening of the metal at the point of juncture, and it is only from c. 1675 onwards that the pointed "V"-shaped tongue or bracket begins to come into use. The ear formation of this particular porringer is of transitional type, and quite unlike any method used later. Another porringer of this identical form, though with ear-type 22, is in the Victoria and Albert Museum.

An entirely different type of porringer body has now to be considered (see Fig. XV). This has been classified by the writer as body-type VI, but, in chronological sequence, it is probable that it should have come earlier. The piece illustrated is in the Guildhall Museum collection and, so far as is known, is unique in pewter. It bears upon the base a touch containing the initials "C.S." (Cott. No. 5917), which may reasonably have belonged to one Charles Sweeting. Four pewterers of this name are recorded; the most well known being he who became free in 1633. He is known to have operated up to c. 1682, and to have been a pewterer of some substance, having had at least 12 apprentices bound to him during this period.

The other three freemen of the same name entered the Yeomanry of the Company in 1685, 1688 and 1716 respectively, and can, therefore, be ignored in this connection.

The touch in question certainly belonged to a pre-Fire of London maker, and was restruct (No. 22) on the first of the existing touchplates, c. 1668.

To endeavour to date this porringer by its touch alone would have been impossible, but by good fortune the writer was able to trace a silver example of the same type at the Victoria and Albert Museum, bearing the silver date letter for the year 1658-59. Allowing that a short interval might conceivably have separated the production of a pewter example from its progenitor in silver, it seems reasonable to give to our pewter specimen a date c. 1670 or earlier. The ear (of type 12) is known on only one other pewter porringer. This other piece is of a style quite distinct from

type VI and may well be one of the earliest single-eared porringer extant to-day. The porringer is peculiar for the fact that the ear is cast in one piece with the body.

The shape of this unusual piece may be seen in body-type IVe in the chart of styles. It will be observed that it is deeper in proportion to its lip diameter than its fellows in this group, and that the base, instead of being quite flat, embodies a slight pyramidal effect. The fact of the ear being cast with the body is looked upon as an early feature, following closely upon the heels of the double-eared specimens made in this way.

Only one specimen of this type is known to the writer, and this is in the possession of the London Museum. It is 4½ in. diameter cross the bowl, 1½ in. deep, and measures 7½ in. to the tip of the ear.



We have been fortunate in receiving from Miss A. W. Richardson information gleaned from a XVIIth century inventory and other sources that "dobblers" and its variants were large dishes or chargers; in Part I of English Pewter Porringers (APOLLO, July, 1949) it was suggested that "dobblers" might be a corruption of "double-ear."

Miss Richardson writes:

"In the English Dialect Society's 'Glossary of words used in Holderness, East Riding of Yorks.' (Toubner & Co., 1877) 'dubler' is described as 'a large dish.' In an inventory (1658) of the goods of Robert Auby, draper of Selby, are appraised, among other things, '15 puter dubleres, 10 salsares . . . , 2 plates, 2 porengres, 2 saltes . . . , 2 pinte pottes, 1 possit boule.' It does not appear that 'dubleres' were either 'porengres' or 'possit boules,' nor were 'salsares' salts.

"As there are no 'neat' or service dishes mentioned, might not these be the 'dubleres'? Confirmation of this theory seems to be forthcoming from the fact that Robert Auby's son, Callisthenes, had entered in his own inventory of goods (1691) '15 pewter dishes, . . . 6 pewter porringers.' These 15 pewter dishes may have been identical with Robert Auby's '15 puter dubleres.'

"But what were the 'salsares'? Were they a kind of deep saucer or fruit bowl?"

"In the Will of Elizabeth Lund (p. 108, vol. 47, 'Selby Wills,' Yorks Arch. Soc.) reference is made to 'one great puter dubler, two littell puter dubleres.'"

"In the Will of Cuthbert Saunderson (p. 143 *ibid*) occurs 'a wood dubler.' Presumably a dish twice the size of a trencher or wooden plate."

Mr. Michaelis writes:

"There seems little doubt that the 'dobblers,' 'dubblers' or 'dubleres' were, in fact, large dishes or chargers, and 'salsares' was a variant spelling of 'saucers,' a term applied to the deep, narrow rimmed plates or small dishes, rather like the modern soup plates, which pewter collectors to-day call 'saucer dishes.'

"The Oxford New English Dictionary gives:—Saucer, sawsere, saucyre, salser, and other variants as 'a dish or deep plate in which salt or sauces were placed upon the table.' The first reference given is c. 1340. Bailey's Dictionary, 1728-42, gives sawcer, 'a little dish to hold sauce,' and there is no doubt that the name derives from the 'Sawcery,' i.e. the department of the household entrusted with the preparation of sauces. I have in my possession the original marriage inventory of Ann Tresser, wife of John Somner (the son of William Somner, the Antiquary of Canterbury), made in July, 1669, in which occurs, *inter alia*, 'Item two pewter dishes . . . , one pye plate, eighteen trencher plates, foure sawcers, one long pewter dishe, one pewter pottenger and one beere pewter pott . . . .' This gives yet another variation of each of the words 'saucer' and 'porringer.'"



#### CALEDONIAN MARKET

There will be widespread interest in the result of the examination of the ancient titles providing the right to citizens to trade in the Caledonian Market. The right to conduct a "pedlars' fair" was first granted by Henry II and it is hoped that the activities of the Caledonian Market Association to secure the re-opening of the market will be fortified by legal rights which had their beginnings in the early history of the country.

Caledonian Market before it was closed at the outbreak of war was included in the itinerary of visitors to this country and its re-opening would surely add to the dollar-earning capacity, and there is also a lot to be said for the collector who rummaged the stalls with a hope born of tales of spectacular successes.

#### COVER PLATE

As the stature of our own Turner can only be fully appreciated in the National Gallery, so one needs to see the score of works in the Rijks Museum in Amsterdam to realise that of Adriaen van de Venne, despite the fact that he was a painter as prolific as he was versatile. There we find his famous series of the "Four Seasons," portraits, genre subjects, allegories, and some of the great historical pictures in which he enshrined the triumphant episodes of the rise of the Dutch Republic. Had XVIIth century Holland not been avowedly a republic he would, indeed, have been "painter to the king"; for Prince Maurice, hero and military commander and political strategist of the long war for Dutch freedom, was his patron and was the virtual ruler of Holland until his death in 1625.

Van de Venne was born in 1589 in Delft. He thus grew up just as the fortunes of the Dutch were turning, and he became an enthusiastic partisan of the House of Orange and of the Reformed religion. In 1618 after a training under a goldsmith and then as pupil to Jerome van Diest, we find him in Middleburg; and by 1625 he has settled at the Hague where he has become the Master of the Guild of St. Luke. His great picture now in the Louvre, depicting the "Festival in honour of the Truce between Archduke Albert and the Dutch" in 1609, must have established his fame. It is dated 1616, so he was only 27 when he painted it. Henceforth follow the large number of pictures devoted to Prince Maurice of which this delightful "Carnival of the Ice" is a charming example. It is of the essence of the art of van de Venne that he incorporated authentic portraiture into these historical or social-historical scenes, as well as careful studies of the brilliant costumes of the times. Like all good Dutchmen he was a realist, whether he is doing history, landscapes, hunting scenes or battles, conflagrations, genre subjects, or even allegory.

This fine panel, painted when he was at the height of his powers, is now in the possession of Koetser's.



#### SALE ROOM NOTES & PRICES BY BRICOLEUR

PICTURES. The dispersal of the late W. Graham Robertson's collection of original works by William Blake at Christie's, on July 22nd, must be regarded as an outstanding event in the history of art sales. Robertson, who died last year, at the age of 82, began his collection at the age of sixteen, when he discovered a copy of Gilchrist's *Life of Blake* in a Southampton bookshop. His first painting was the famous "Ghost of a Flea," for which he gave twelve pounds. His great chance came during the years 1904-1907 when he was able to acquire a large part of the collection formed by Thomas Butts, Blake's patron during many years of his life. By 1939 Blake had become an influence of immense importance in the art of this country, and it was in that year that Graham Robertson presented the nine colour-prints to the nation. These formed the nucleus of the Blake collection at the Tate Gallery. Some had hoped that Robertson would bequeath the remainder of his superb collection to the nation, but in directing that the greater part should be sold at public auction, it is believed that he wanted private buyers, here and in America, to have their chance. As Mr. Geoffrey Keynes says in his preface to the sale catalogue, "he enjoyed the excitement of a good sale. . . . So it was that in his will he left only four more Blakes (with other pictures) to the nation." At the sale, however, the great majority of the best water-colours and temperas were in fact bought by public art galleries throughout the country.

The British Museum was the purchaser of "Jacob's Ladder" at 5,200 gns., "The Sacrifice of Jephthah's Daughter," 800 gns., "The Adoration of the Kings," 700 gns., and "The Judgment of Paris" at 850 gns. The Tate Gallery was able to make some important additions to its superb collection, including "Satan in his former Glory," 1,200 gns., "Christ Blessing Little Children," 380 gns., "The Agony in the Garden," 400 gns., "The Entombment," 1,050 gns., "The Death of the Virgin," 1,000 gns., and "The Four and Twenty Elders casting down their Crowns," 6,400 gns. The Fitzwilliam Museum, Cambridge, was the purchaser of many important examples including "The Angel of the Divine Presence clothing Adam and Eve with skins," 1,300 gns., "The Judgment of Solomon," 380 gns., "The Soldiers casting lots for Christ's Garments," 900 gns., and "The Ascension," at 7,000 gns. The National Gallery of Scotland acquired "Job confessing his Presumption" at 7,400 gns., and the Southampton Art Gallery, "Ruth

# SALE ROOM NOTES AND PRICES

parting from Naomi" at 400 gns. Messrs. Agnew's were the purchasers of several important pictures, including "The Compassion of Pharaoh's Daughter," 2,050 gns., "Moses striking the Rock," 520 gns., "Samson Subdued," 820 gns., "The Hymn of Christ and the Apostles," 800 gns., and "The Third Temptation," 2,200 gns.

Of the pencil drawings, "The Egyptian Taskmaster, and Saul" brought 30 gns., "Types of Insanity," 18 gns., "Corinna the Theban," 75 gns., "A Vision," 110 gns., "The Triple Hecate," 135 gns., and "The Last Judgment," 16 gns.

Other pictures sold at Christie's on the same day included a charcoal study of Blake's workroom and death room at 3 Fountain Court, by H. H. Gilchrist, 38 gns. This is reproduced in Gilchrist's *Life of William Blake*. A Sargent portrait of Graham Robertson's mother brought 90 gns., and three portraits by Graham Robertson himself made 20 gns., 10 gns., and 6 gns. A pencil study of Graham Robertson, by Sarah Bernhardt, brought only 9 gns.

Another important sale at Christie's took place on July 15th, including pictures sent by the Earls of Shaftesbury and Jersey and Viscount Ridley. An El Greco picture of St. Francis receiving the Stigmata, brought 1,400 gns. A Rubens portrait of a man in black dress, 3,200 gns., and a Canaletto view of the Grand Canal, Venice, 900 gns. A pair of Jan Brueghel panels, an Allegory of Music, and Summer, 160 gns., and a Van der Weyden triptych, exhibited at the exhibition of Flemish and Belgian Art in 1927, 200 gns. French pictures included a Fragonard of a nymph personifying painting, 300 gns., a J. B. Pater, "La Bonne Aventure," 2,800 gns., and a Hubert Robert, "L'Ermitte en priere," 750 gns. The British School included two portraits by Sir Henry Raeburn, Mrs. Dewar of Vangray, 2,000 gns., and E. Finlay, Esq., 240 gns. A John Hoppner portrait of Mrs. Robinson (Perdita) made 2,300 gns., and two Reynolds portraits, the Earl of Bath and Viscount Ligonier, 220 gns. each. A charming group, "The Parson's Children," by the Rev. M. W. Peters, R.A., 300 gns.

The chief picture sold at Sotheby's during July was John Constable's view of the Marine Parade and Old Chain Pier, Brighton. This was first exhibited at the Royal Academy, in 1827. In the same year Constable referred to the work in a letter, "My Brighton was admired on the walls, and I had a few nibbles out of doors." It would have been delightful if it could have been added to the collection in the Brighton Museum, but it remained unsold at £13,500. Another Constable canvas of a landscape near Brighton, 12½ in. by 19½ in., reproduced in *Memoirs of the Life of John Constable*, R.A., edited by the Hon. Andrew Shirley, pl. 79a, brought £2,000, and an Evening Landscape, with cattle grazing on a gently sloping meadow, 9½ in. by 13½ in., £820. There were also some Constable water-colour drawings, including one of the Coronation Procession of William IV passing Charing Cross, also reproduced by Shirley, pl. 122, £340, and a View of Hampstead, 6½ in. by 6½ in., exhibited at the 1949 Arts Council Exhibition (No. 43), £200. The remarkable collection of drawings included An Artist sketching a Landscape, in pencil and black chalk, 6½ in. by 3½ in., £190, a Wooded Lane, 12½ in. by 18 in., inscribed "John Constable," £110, and a Valley in the Lake District, 9½ in. by 13½ in., also exhibited in the Arts Council Exhibition, 1949, £82. Among the drawings in portfolio a page from a sketchbook, Landscape with Trees, 5½ in. by 9½ in., £12, a study of Trees, pencil and grey wash, £11, a study of Maria Constable, inscribed "Maria 1819," 4½ in. by 3½ in., £10, and a River landscape, pencil on grey paper, £36.

In the same sale of July 20th, a Maurice Utrillo, "The Barracks," 23½ in. by 31½ in., found a French buyer at £950, a Richard Wilson landscape of The Old Bridge at Shrewsbury, 17½ in. by 20½ in., £310, and a J. S. Cotman, Draining Mills at Cowland, Lincolnshire, 24 in. by 19½ in., £120. A Gainsborough drawing of a Pastoral Landscape, 10 in. by 12½ in., £110, and a Landscape drawing by the same artist, in black and brown chalk heightened with white, £155. Two Bonington drawings, A Rocky Coast scene, 4½ in. by 10½ in., and a Portrait of a Young Girl, 4½ in. by 2½ in., made £58 and £72 respectively. A painting of The Guitar Player, by Sir F. Brangwyn, A.R.A., £16. A painting of Miss Peggy Ashcroft and Mr. Fox as Rosalind and Orlando, by Sickert, made £50, and Mr. Sheepshanks' House at Bath, 13½ in. by 9½ in. and The Promenade in Dieppe, August, 1914, 7 in. by 9 in., by the same artist, made £140 and £130.

Writing in APOLLO (March, 1936) on the Sporting Room at Millbank, David Fincham described, as the most important painting outside Geneva by the Swiss artist Jacques Laurent Agasse, the picture of Lord Rivers' Stud Farm at Strathfieldsaye. This attractive large canvas was included in the sale of sporting pictures on

July 6th, bringing £1,800. It had been exhibited at the Tate Gallery in 1934, and at the British Institution in 1808. A picture, which had also been seen at the former exhibition, Mrs. Marshall, with a greyhound and spaniel, 34 in. by 27½ in., by B. Marshall, was sold for £130. "Waggoner," a white greyhound, by the same artist and exhibited at the Tate in 1934 and the Whitechapel Art Gallery in 1935, made only £9. A picture of a racehorse, with jockey up, by J. Barenger, exhibited at the same two exhibitions, £180, and a Boy on a black pony, from the same hand, exhibited at the Whitechapel exhibition, £6. In a sale of modern drawing two Augustus John studies, one from the Sir William Rothenstein collection, made £7 and £13, a Winter Landscape by Paul Nash, 12 in. by 9½ in., £10, and a Wilson Steer, Autumn Sunshine at Framlingham, £40. A painting by the same artist, A Misty Evening near Knaresborough, signed, 25 in. by 30 in., brought £340.

At Puttick and Simpson's, a French portrait of Charles Edward Stuart brought £200, a Prudhon canvas of Venus and Cupid, £31, a Dutch school picture of a coast scene with shipping, £58, and a Guardi scene of ruins, figures and boats, on paper, 4 in. by 6 in., £200. At Robinson and Foster's a de Hoogh view of a street made £304 10s., a Greuze, "La Cruche Cassée," £39 18s., and a Flemish school picture of a cook and her lover, £65 2s. At Phillips, Son and Neale a miniature self portrait of Liotard made £78. This had been bequeathed to Horace Walpole by Mrs. Delaney, in 1788.

**SILVER.** Christie's sale on July 20th included a Charles II cylindrical tankard, maker's mark E.G. between mullets, 1685, 25 oz. 16 dwt., 170 gns., and a George II plain punch bowl, by Joseph Smith, 1732, 29 oz. 13 dwt., 115 gns. A George II two-handled porringer and cover, maker's mark I.C., 32 oz. 13 dwt., 120 gns., and a plain cylindrical coffee pot, of 1727, by Gabriel Smith, 23 oz. 2 dwt., 125 gns. Three Queen Anne casters, by Charles Adam, 1712, 14 oz. 9 dwt., 60 gns., and a Henry VIII maidenhead spoon of 1533, maker's mark a basket, 52 gns. A dinner service by Paul Storr, 1800, weighing 222 oz. 7 dwt., made 140 gns. It comprised five tureens and four salt cellars. A pear-shaped coffee pot of 1757, 31 oz. 15 dwt., 24 gns., two Charles I sealtop spoons, 24 gns., and eight Victorian rat-tailed tablespoons and fourteen dessertspoons, 39 oz. 18 dwt., 9 gns.

A large Elizabethan gilt wine cup, sold in Sotheby's sale of July 14th, engraved with a scrolling foliate design, maker's mark T.F. (Thos. Francknall?) London, 1591, 8 oz. 15 dwt., sold for £170. A tigerware jug with Exeter silver-gilt mounts, by William Horwood, circa 1580, 10½ in. high, £155, and a mid-XVIIIth century German canister, parcel-gilt, engraved with figures in contemporary costume, 30 oz. 13 dwt., £360. Georgian silver included a pair of George III candlesticks, London, 1764, 10½ in. high, £20, a George II salver, by Robert Abercromby, with hoof feet, 11½ in. wide, £40, a Newcastle two-handled cup, on a circular foot, by John Langlands, 1774, 34 oz. 2 dwt., £20. A modern tankard inset with a gold Victoria Diamond Jubilee Medal, 1897, and with coins from William the Conqueror to Victoria, 11½ in. high, £64.

Silver sold at Phillips, Son and Neale included a chased and embossed snuff-box, with another, £25. At Robinson and Foster's a pair of George III sauce tureens, 1801, 72 oz. 3 dwt., made £36, and at Puttick and Simpson's a William IV melon-shaped tea and coffee service, 1836, 75 oz. 10 dwt., £56.

**FURNITURE.** A Queen Anne walnut writing cabinet, with mirror doors, 38 in. wide, brought 420 gns. at Christie's on July 21st. In the same sale a set of ten Chippendale chairs, including two arms, brought 160 gns. In an earlier sale a pair of Chippendale armchairs, with needlework covers, made 150 gns., another large Chippendale armchair, in the French style, covered in *petit-point* needlework, 110 gns., and a settee, 8 ft. wide, of the same period, 155 gns. An Adam marquetry commode, with serpentine front, 240 gns., a Hepplewhite mahogany bureau-bookcase, 95 gns., and a Queen Anne black lacquer writing desk, 42 gns. Of the various colours in which lacquer was made, black is the least popular. A set of eight George II mahogany chairs, 330 gns., and a pair of William Kent love seats also 330 gns. A pair of Queen Anne gilt gesso tables, 31 in. wide, 180 gns., and a set of six Adam giltwood armchairs covered in pink damask, 180 gns. A Queen Anne walnut wing chair, covered in needlework, made 260 gns. A pair of Chippendale upright mirrors, with Chinese style giltwood frames, 72 in. high, made 180 gns., and a pair of Italian giltwood mirrors, 36 gns.

Mahogany serpentine-fronted chests of drawers, dating from the last fifty years of the XVIIIth century, in view of the greater degree of skill needed in their manufacture and consequent rarity,

achieve higher prices than the more common bowed or straight-fronted varieties. The value of the former is further increased if the sides are also shaped. A Chippendale serpentine dressing chest, with a brushing slide, 3 ft. 8 in. wide, made £65 at Sotheby's, another, with the top drawer fitted with toilet receptacles, £100. A smaller example, of fine faded colour, 38 in. wide, brought £120 on the 22nd, and an early George III example, the top drawer of which was fitted with a mirror and various cedar-lined boxes, £145. In the same sale, a pair of George II mahogany card-tables, £320, and a set of George II mahogany chairs, two arms and six side chairs, brought £260. The sale included some fine mirrors. One, illustrated in the *Dictionary of English Furniture* (Vol. II, fig. 38), had borders of *verre-églomisé*, and dated from circa 1700. This brought £260, and a George I wall mirror, with walnut and gilt frame, 4 ft. 3 in. high, £62. The original water-gilt on the enrichments was concealed, as is so often the case, by a later and inferior covering of oil gilding. A Queen Anne mirror, with a contemporary inscription on the back reading "A Large New Fashion Sconce," made £100. The cost at the time it was made was probably as much, if not more.

At Phillips, Son and Neale a Regency small rosewood cabinet with two mirror-doors, made £70. At Knight, Frank and Rutley's a nest of four old English coffee tables brought £35, a carved mahogany dining-suite, of Chippendale style, £120, a mahogany D-end dining table, £65, and a mahogany serpentine sideboard, £30. At Robinson and Foster's a set of eight French white and gilt chairs made £31 10s. and a set of eight Georgian chairs, in mahogany and satinwood, £42. A set of six Regency painted chairs, the backs carved with urns, £33 12s., a satinwood and rosewood sofa table, £56 14s., and a George III serpentine sideboard, £79 16s. A Georgian mahogany partner's desk, 3 ft. 6 in. wide, with leather top, £45. At Rogers, Chapman and Thomas' a Regency mahogany escritoire, 32 in. wide, made £31, and Italian ebonised and tortoiseshell cabinet, with various small drawers, on a stand, 4 ft. wide, £46. This was a good price for nowadays, as cabinets of this sort, of which large numbers were brought home by English visitors to Italy during the XVIIIth and XIXth centuries, usually sell for very small sums. In the same rooms a Chippendale centre table, with the legs in rococo style, made £200.

**FRENCH FURNITURE.** At Christie's a pair of Louis XVI painted fauteuils, stamped J. Lochartier, with Aubusson covers, made 72 gns., a suite of Louis XVI giltwood furniture, consisting of five chairs and a pair of fauteuils, covered in Aubusson tapestry, 95 gns., and a pair of giltwood settees, of the same period and with similar covers, 60 gns. A Louis XV marquetry table, 34 in. wide, stamped L. Moreau M.E. (?) and the inventory stamp E.H.B., 145 gns. In a later sale a Louis XV marquetry commode, by F. Reizell, 56 in. wide, brought 350 gns., a Louis XV marquetry library table, with red leather top, 140 gns., and a small marquetry upright secretaire, of the same period, stamped J. U. Erstet, 18 in. wide, 270 gns. A rare Louis XVI black lacquer upright secretaire, in the Chinese taste, with a pagoda canopy and the stiles in the form of palm stems, 26 in. wide, 1,500 gns. This piece bore the stamp of I. Dubois, M.E.

At Sotheby's a small marquetry writing table, with the signature of M. Carlin, M.E., 31 in. wide, £300, an upright secretaire signed by J. F. Dubut, £90, a later kingwood upright secretaire, £153, and a Louis XV kingwood bombe commode, with the signature of J. C. Saunier, M.E., 4 ft. 4 in. wide, £210. A small Louis XVI mahogany writing table, with a rising silk screen, 29 in. wide, brought £370. An inscription in the drawer connected the table with Holland House.

**SCULPTURE AND WORKS OF ART.** On July 8th, Sotheby's offered an important marble relief of the head and shoulders of a warrior, believed to be by the XVth century artist, Andrea del Verrocchio. Only four Verrocchio sculptures in marble are accepted by modern critics. The plaque measured 16½ in. by 12½ in. and brought £3,800. In the same sale, which comprised only two lots, was a terra-cotta bust, signed and dated "Houdon 1797," of the sculptor's child, Sabine, born in 1787. Other busts of Sabine Houdon, between the ages of ten months and five or six years, are in the Louvre and in private collections. The present bust had been sent for sale by the executors of the late Sir Bernard Eckstein, Bt., who had, in turn, bought it at the sale of the Greffulhe Collection, sold at Sotheby's in July, 1937. At the 1937 sale £430 had been paid for it. In the recent sale it realised £620. A late XIVth century English alabaster panel of the Nativity, of early turreted form, with the Virgin reclining on a bed, and St. Joseph and St. Anne beside her, 16 in., £220. Another panel, of similar

date, depicting the Resurrection, 16½ in., brought the same sum. Another, The Ascension, with the twelve disciples in two rows, watching the disappearing feet and robe of Christ, £85. These three panels are stated to have come from Arundel Castle. A marble relief by the Danish artist, Bertel Thorwaldsen, of the Three Graces, 17 in. high, £400, and a French marble figure of a winged and helmeted youth, 32 in. high, by Falconet, £300.

A later sale of works of art included a Chinese massive jade figure of a water buffalo, in recumbent attitude, 12 in. long. This piece, from the Ming dynasty and in superb condition, made £1,400. A XIIIth century Limoges champlevé enamel chasse or shrine, decorated with the martyrdom of St. Thomas à Becket, 4 in. wide, £850. A XIIth century Byzantine ivory relief from a book cover, carved with the Crucifixion, 6½ in. high, made £280, and an extremely rare XIIth century ivory handle of a flabellum, the liturgical fan used in medieval times, carved with Christ in Glory, 11½ in. long, £1,400.

**MUSICAL INSTRUMENTS.** On July 8th at Sotheby's a rare virginals, by Stephen Keene, London, 1668, with an elaborate painted decoration, made £360. This instrument had been found in the loft of an old house in Oxford in 1880. An Italian harpsichord or gravicembalo, on an elaborate baroque stand, £45, and an early square piano, of the type so often mistakenly described as a spinet, £26. A modern virginals, made under the direction of Arnold Dolmetsch in Boston, 1910, £45, and a clavichord signed by the same maker, 1921-22, £110.

**SHELDON TAPESTRIES.** Until comparatively recent times, Sheldon tapestries were certain to attract keen auction competition. The Victoria and Albert Museum possesses some fine examples from the Sheldon manufactory, which was founded in Warwickshire during the mid-XVIth century, and specialised in weaving tapestry maps of English counties. It is evident that these rare panels are no longer held in the same favour. At Sotheby's, a panel woven in coloured wools and silks with a part of Gloucestershire and with the arms of Ralph Sheldon of Weston, measuring 6 ft. 6 in. high by 7 ft. 3 in. wide, brought £300. Another, of similar type, probably a portion of the preceding panel and showing part of the valley of the Severn, 6 ft. high by 4 ft. wide, made £220. At Christie's, a later panel, woven during the first half of the XVIIth century, with the Story of Tamar and Judah, inscribed "Genesis XXXVIII. It fortun'd when Tyme Came that she was Delyvered," brought 145 gns. It had been exhibited at Lansdowne House in 1929.

Few art sales are held in London during August and September. In our October issue some recent country sales will be reviewed.

**SCOTTISH ART.** By STANLEY CURSITER. George G. Harrap & Co. Ltd. 17s. 6d. (Review.)

The progress of art in Scotland has been recorded in Sir James Caw's *Scottish Paintings and Scottish Portraits*, and more recently has been ably summarised in John Tonge's *The Arts in Scotland* (1938), so that Mr. Cursiter is not breaking new ground. To most people "Scottish art" means that period of the XVIIIth and early XIXth centuries which saw the transformation of a country which was, in some ways, a poor relation of England to a relative prosperity, and the art of Allan Ramsay, Geddes and Sir Henry Raeburn. It is not possible to recognize a national pattern in the work of Allan Ramsay, who, at the 1938 exhibition at the Louvre, was grouped among the English painters, and whose "Gallic charm" has been adequately realized. There are some Scottish traits in the work of Raeburn, such as a certain vigorous objectivity. Leaving the safe ground of the late XVIIIth and early XIXth centuries, Mr. Cursiter's treatment of Wilkie, Sir Noel Paton and Sir William Orchardson lacks discrimination. Wilkie, as he himself admitted, painted "not for those who know, but for those who do not know." An illustration is given of Paton's "Quarrel of Oberon and Titania" (1849), a canvas crowded with pink Victorian fairies (in whose existence Ruskin refused to lend "even a momentary credence") and it is cited in its favour that "children stand wide-eyed and fascinated before them." The two Oberon and Titania pictures, by their vulgarity, "have a place in the history of taste." Appreciation is also given by Mr. Cursiter to a number of Victorian "narrative" painters and painters of drawing-room *genre*; and his approach throughout the book is patriotic rather than critical. He wisely stops at the close of the XIXth century.